ARCHITECTURE

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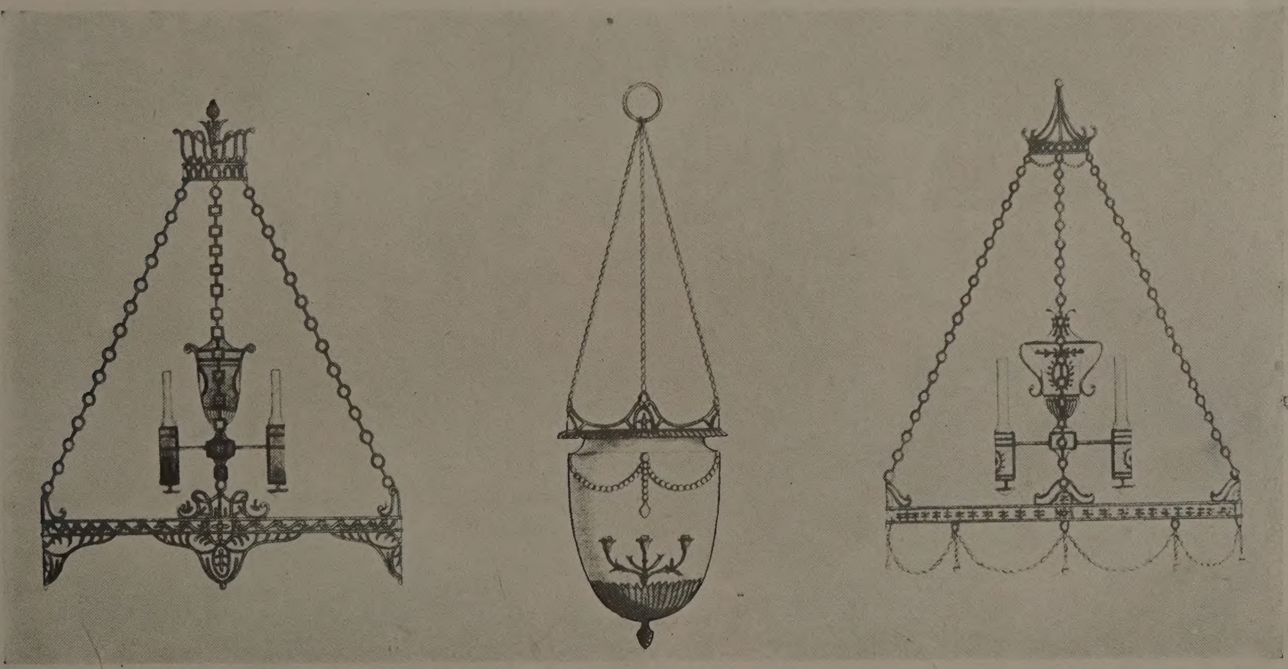
Lighting Fixtures of the Regency Epoch

By Costen Fitz-Gibbon

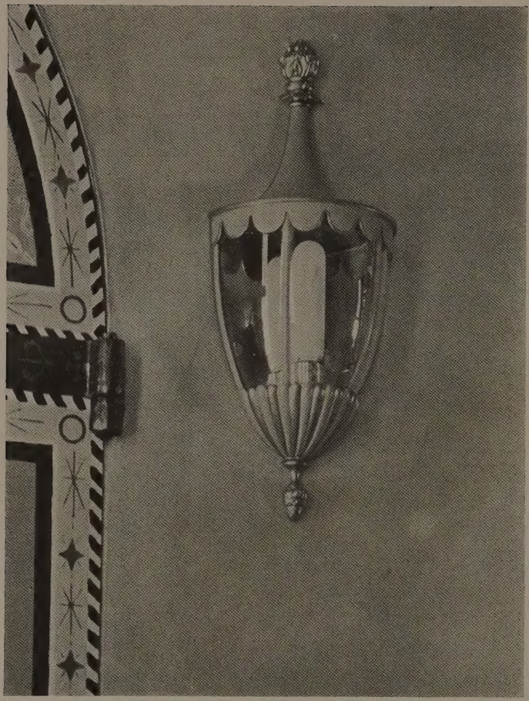
IT is no exaggeration to say that in ninety per cent of the houses built to-day the lighting fixtures fall far short of what they ought to be in the matter of their design. Neither is it any exaggeration to say that ninety per cent of the architects, whose practice consists chiefly of domestic building, do not turn over their completed commissions with lighting fixtures that could, or *should*, be considered a source of even reasonable satisfaction, let alone a matter of any proper pride. Whatever be the immediate cause in any particular case, the fact remains that the lighting fixtures all too often come out at the little end of the horn.

The causes for this almost habitual slighting of a very significant feature are various. Some architects, apparently, are indifferent to the character of the lighting equipment so long as there is merely material provision for enough illumination in the required places. The design and character of the fixtures they are perfectly content to leave altogether to the client or to the future attention of the decorator. Such an attitude is totally indefensible and would seem to indicate an equal indifference to the whole subject of interior architecture. Complete indifference of that sort would have, at least, the merit of consistency.

Again, the design of brackets and chandeliers, of lanterns and lamps, may be a matter of genuine interest and concern to the architect, but, failing to awaken a sympathetic response from the client, who demurs at the expense or delay attending the execution of special designs, the responsibility is dodged by compromising on stock fixtures that come as near as possible to the pattern deemed appropriate. Even when the architect and client are both keenly alive to the special needs and concur in wanting the right thing, since the lighting fixtures usually make the last item to be considered in the appointment of a new house, they all too often suffer from an exhausted or overspent

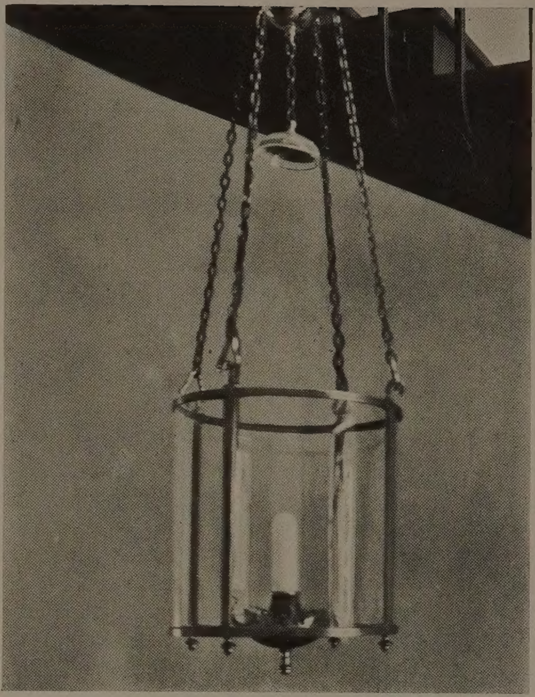


Three designs for lighting fixtures of the Regency Epoch as illustrated in a contemporary French book of designs



Wall lantern in peacock blue-green, light jade, green, and gold

These and the fixture below at left are in Kenwood, Bethayres, Pa. Leigh French, Jr., Architect; H. D. Eberlein in association

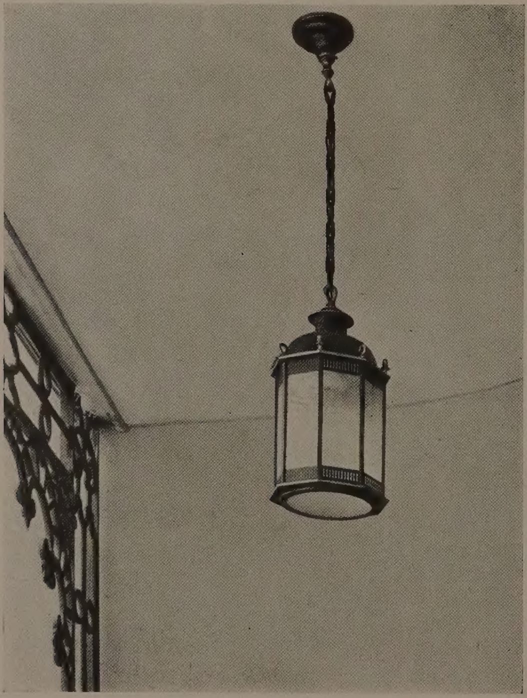


Hall lantern. The electric bulb is cylindrical in shape, of ground glass

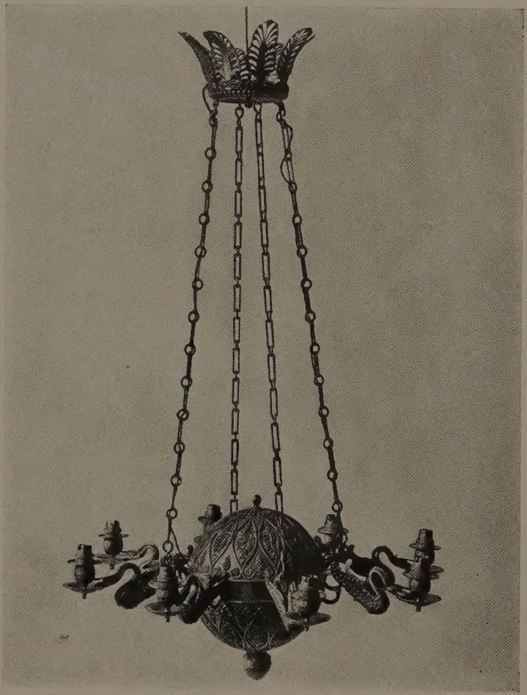
appropriation. Stock fixtures of non-committal character are installed as a temporary makeshift and the placing of really suitable equipment is put off till a "more convenient season."

To justify the postponement, those concerned soothe the qualms of their architectural consciences with the excuse that, after all, the lighting fixtures may be deemed the "jewelry" of the house and can easily be changed, so that they must wait.

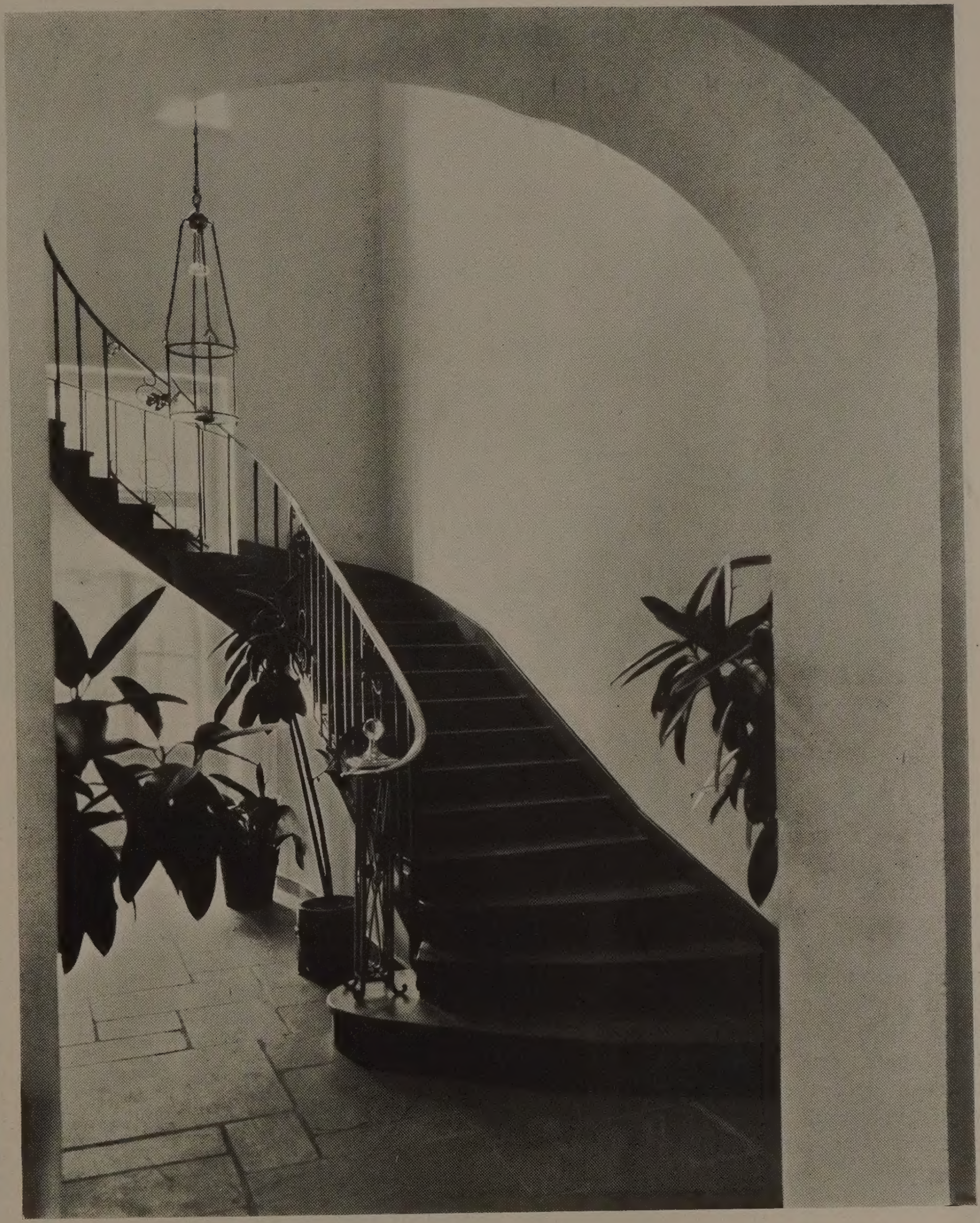
The hopeless fallacy of this course is that the "more convenient season" rarely or never comes. It is like the "to-morrow" of Saint Patrick's snake in the old story. Furthermore, though it is quite true that lighting fixtures may be looked upon as the "jew-



Veranda lantern in black and gold



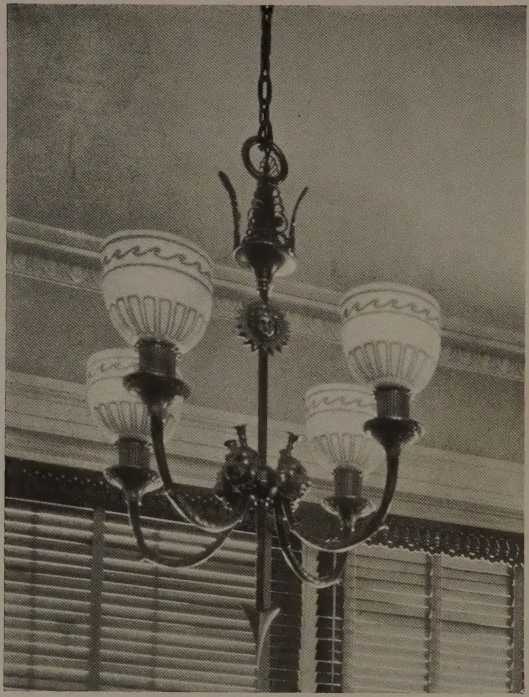
A Regency chandelier finished in water-gilding elry" of the house, they are really much more than that. Fairly considered, they are or *should* be the final touch without which the interior design is incomplete and upon which it depends for the full measure of its expression. They impart a degree of style, finish, and individual character out of all proportion to the space they occupy. If this opportunity of individual accent is lost, the effect the lighting equipment ought rightfully to give is worse than negatived. Inappropriate stock fixtures employed as a temporary makeshift, however good they may be in themselves, are disastrous; they not only nullify the total result, they positively distort and falsify it. If an interior has any measure of individuality at all, it is entirely reasonable that this individuality should not stop short at the fixtures but find its due share of expression through them. From the very position in which lighting fixtures are ordinarily placed to fulfil properly their utilitarian function, they are bound to carry an important emphasis and profoundly affect the character of the whole interior composition.



Stair Hall, Kenwood, Bethayres, Pa., with brass Regency hall lantern that formerly hung in the George Inn at Amesbury

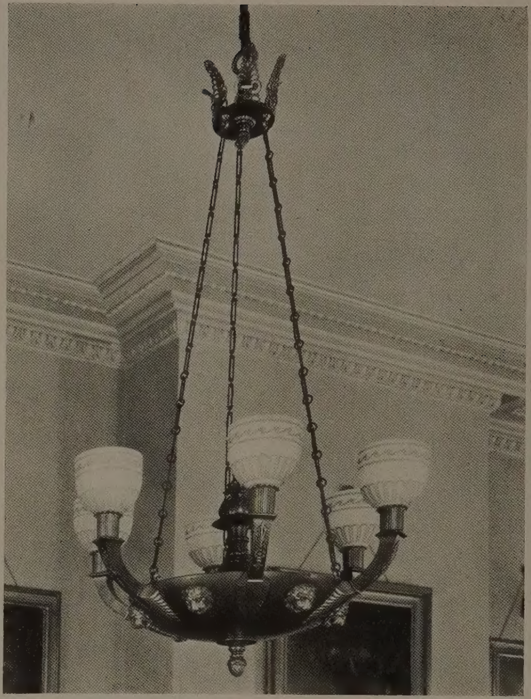
Many stock fixtures are admirable in themselves, but from the very nature of conditions it is impossible that a large percentage of them should be other than "decent and dull." In fact, the wonder is that so many of them are as good as they are. No blame is to be attached to the manufacturers for the shortcoming; manufacturers nearly always welcome fresh designs which they can add to their stock and are quite ready to co-operate with the architect in executing them. Merely pretty or whimsical designs that are more or less adaptable are not enough; the fixtures ought to have an unmistakable character that comports with the rest of the composition. A number of dealers, it is true, specialize in designs of certain types and affinities, but stop short of others that are equally important or desirable.

The mode of the early nineteenth century—call it Regency, Early Republican, Directoire, or Neo-Grec—is steadily winning more and more attention and favor as a point of departure or a basis of architectural inspiration upon which to draw and from which to evolve fresh manifestations and episodes of style. No style, thanks to its severe restraint and simple austerity, is more prejudiciously affected by lighting fixtures whose design is not consistent with its genius. For example, the inconsistency of Louis XV crystal



Long hall chandelier in black and gold

From Kenwood, Bethayres, Pa. Leigh French, jr., Architect; H. D. Eberlein in association

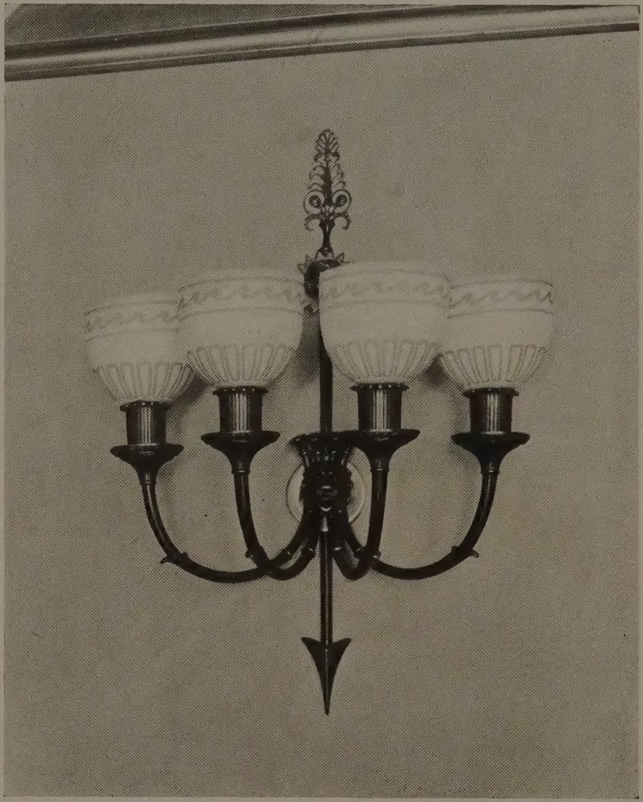


Drawing-room chandelier in black and gold with ground-glass cups to enclose bulbs

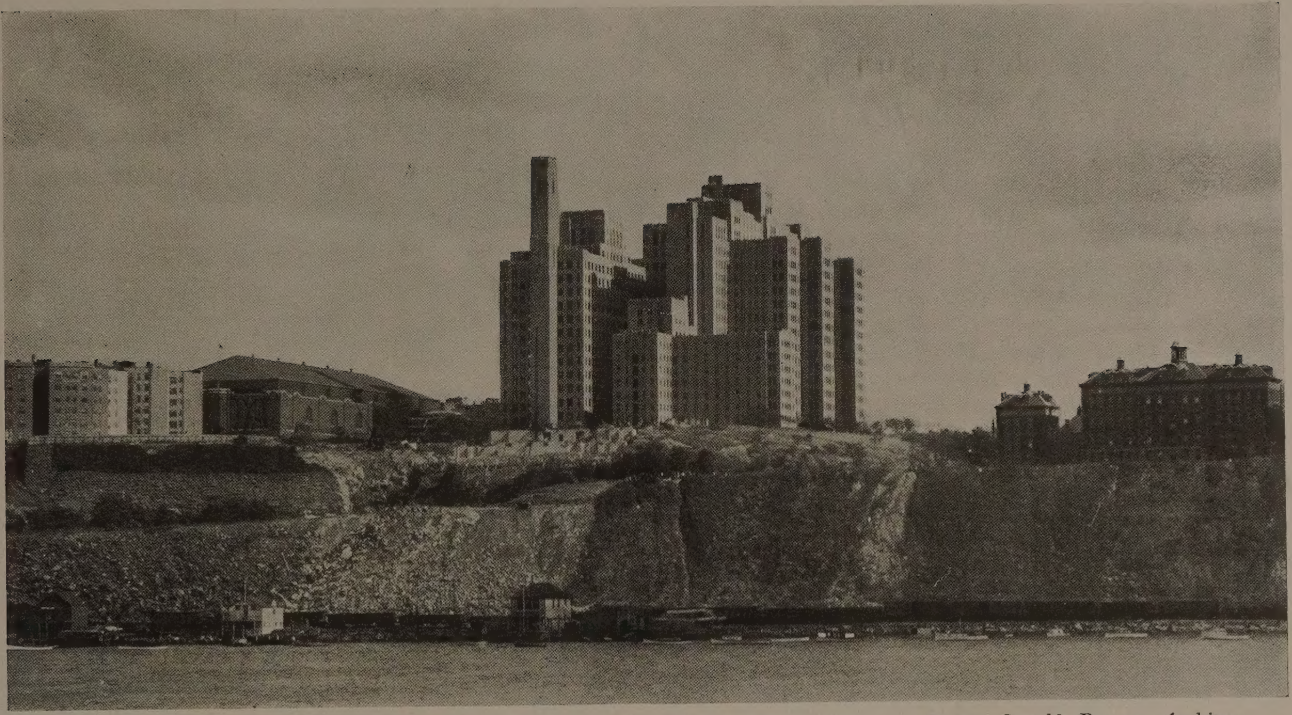
lighting appointments in an early nineteenth-century room is both obvious and disquieting. The disturbing effect is not attributable to puristic or archæological qualms and punctiliousness to observe the strictest proprieties of period style, but it exists because their genius is wholly different and at variance with the genius of the room and because there is no point of design or quality of line in common to serve as a bond of connection and a mode of mental and optical transition.

The design of lighting equipment consistent with this general manner of architectural expression has received less attention than almost any other branch of the same subject. The accompanying illustrations, therefore, will carry something of suggestive value in that direction and prove a not unwelcome contribution to the common store of suitable design.

It will be noticed in a number of instances that the absurd anachronism of a sham candle supporting an electric bulb has been discarded. The electric bulb is within a flaring glass cup of appropriate design resting upon the metal *bobêche*. These fixtures thus truthfully express modern conditions. Where the candle form has been used, for perfectly obvious reasons, it takes the shape of a cylindrical ground-glass bulb (see hall lantern, page 182), which is not and does not pretend to be a candle.



Regency wall bracket in black and gold. Ground-glass cups with apricot-colored ornament enclose the bulbs



Telephotograph from the Jersey shore of "a fortress against the assaults of disease." James Gamble Rogers, Architect

The Columbia-Presbyterian Medical Center

By Robert Leroy

ARCHITECTS will find much of interest in the Medical Center, now under construction at Broadway and 186th Street, New York City, because it embodies many advanced ideas that are applicable to hospitals of any size, and it is an expression of basic principles that are revolutionary.

For instance, the Medical Center is organized on the principle that the chief duty of a hospital is not to care for sick people, but to keep people well. According to this view, the most successful hospital is the one that can keep the most people out. This means providing medical attendance and instruction through clinics, diet kitchen, etc., for those whose health is impaired in some way, but whose illness is not sufficiently acute to necessitate their confinement in a hospital. To the architect this means planning buildings with increased facilities for the out-patient department, clinics, etc.

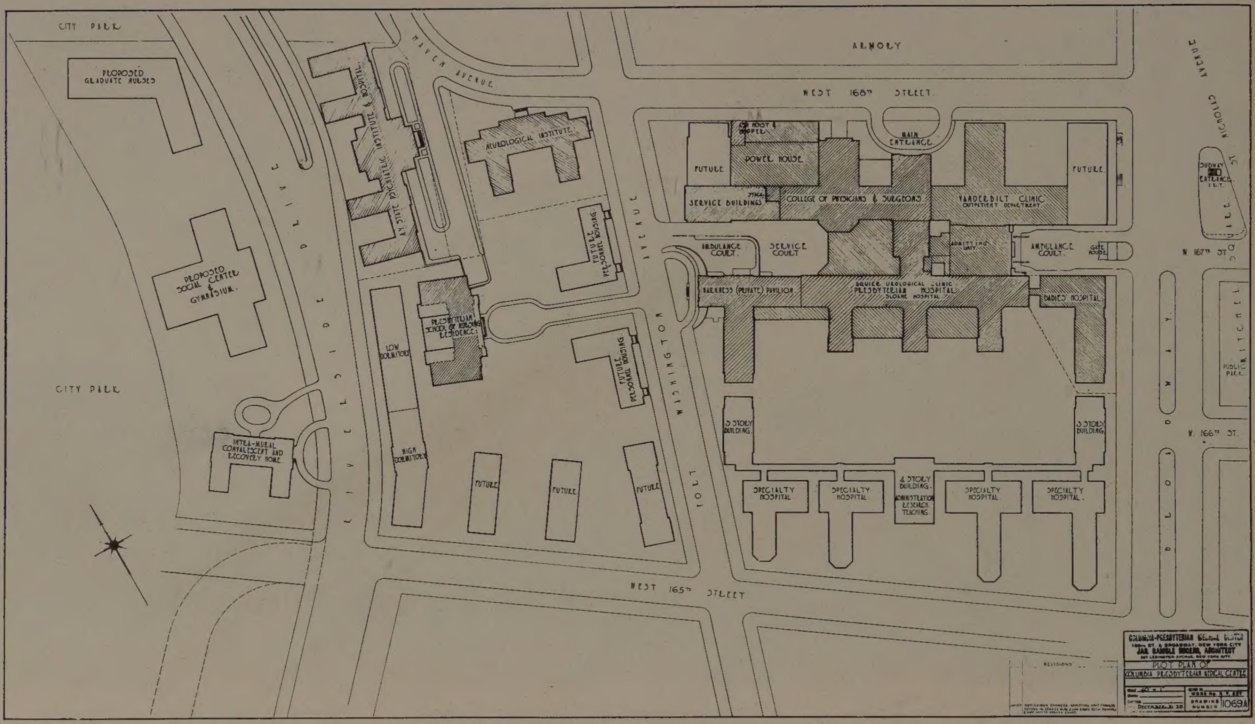
Another basic idea expressed here is the recognition of the wastefulness of the duplication of effort by different hospitals in a community. Where there is, for instance, a well-equipped neurological hospital, there is no need for other hospitals to maintain neurological departments. The architect is, therefore, likely to be called upon more and more often to plan highly specialized hospitals.

As the name of this institution indicates, centralization is one of its characteristics. This is a principle that we may expect to see put into effect in all the larger communities, and architects will be called upon to plan large groups of specialized hospital buildings.

Centralization brings with it a serious problem, that of effective operation. The multiplication of parts in such a group threatens to make the combination unwieldy and uncertain in action. It seems as though so large and complex an organization must inevitably become hopelessly involved in the red tape of central control. But the idea of central control has been thrown into the discard here. In place of central control will be substituted central service, with responsive, quick-action administration in all parts.

How this principle is carried out in the organization of the Presbyterian Hospital, one of the units of the Medical Center, is shown by the plans of the building. In the Presbyterian Hospital section of the Medical Center will be found not one great hospital with central control, but thirteen small hospitals placed one above the other, with central service, making requisition upon the central organization for whatever is needed. The head of the institution will have brought to his attention only matters of major importance, such as those concerning policy and general administrative problems.

Each of these units will have a maximum capacity of sixty-four beds and each unit will have two diet



Plot plan. To the left, beyond the City Park, is the Hudson

kitchens. The advantages of this system are manifold. For one thing it means that responsibility can be fixed with certainty. For example, since there will be a laboratory for each unit, it will not be possible for an interne to shift the blame for failure to have a report on a specimen promptly by using the explanation now frequently given, "The sample was sent to the laboratory, but the report has not been received." With two diet kitchens for each unit, the nurses can attend to the preparation of trays for their patients and see that the food is served at the right temperature and in an inviting, appetizing way. Food is now recognized as quite as important as medicine in hospital practice.

This plan of organization will also give to the hospital the personal element, in place of the cold, mechanical air which prevails in some institutions. This coldness, when it exists, deters many people who should have treatment from entering a hospital, and it is often unfavorable to the progress of patients.

Some idea of the complexity of the problem and of the thoroughness with which it has been studied can be gained from the plan shown herewith of one of the floors of the Presbyterian Hospital, that for the Squier Urological Clinic, which in many respects is a typical floor. This hospital faces the south, with the largest wards, of only twelve-bed maximum capacity, in wings extending towards the south. In the main portion of the building, facing south, are wards of five-bed and four-bed capacity and a number of single-bed rooms. The latter, by the way, are large enough to take two beds on occasion. It will be seen that the largest wards are to contain only a few patients, in accordance with current practice, and that the four-bed wards make for still further quiet and permit the grouping together of patients whose condition makes it desirable not to care for them in the larger wards. The single-bed rooms have a very important purpose, for in these can be placed the patients who might disturb others in a ward or whose condition is such that the presence of others about them might be detrimental to their progress.

One of the ideas of major importance in the plan of the Medical Center is that of developing the highest degree of co-operation among the men and women who constitute the force engaged in public-health maintenance. This will be brought about by having the medical school in the same group as the hospital, also the school for nurses, and the dental school, so that during the period of their training these people will come into contact with each other in the conduct of the work. In this way each will learn the nature of the requirements of the others with whom they will later co-operate in practice.

In the centre of the plan shown here will be seen the "stem" or link connecting the hospital with the medical school. This gives ready access, while "controls" prevent students from entering the hospital excepting in the ordered course of their work. Throughout, co-operation with the Medical School has been provided for, excepting in the wing for private patients. There will be galleries in certain operating-rooms from which students may observe the work, under favorable conditions, and in such a way that their presence cannot be detrimental in any way. These galleries will be only seven feet from the floor, will accommodate a single row of students on saddle seats, and will be provided with glass screens extending into the room at an angle. Looking down through these screens, the students will have a good view of the operating-table, for modern operating-rooms are much smaller than the older type. The four-bed and single-bed rooms already mentioned, through making possible the grouping of patients having similar illnesses, can be made to facilitate the instruction of advanced students.

Referring again to the plot plan, the Babies' Hospital will be seen at the east of the main group. Here will be facilities for taking care of children ranging from the newly born to those twelve years of age, with special provision for the care of premature babies. In the Babies' Hospital the wards will be small and each bed will be enclosed in a glass cubicle. This building will be connected with the Presbyterian Hospital by enclosed bridges. The nurses connected with this hospital will be housed in the same building.

At the west of the central group will be the Nurses' Home and training school for nurses, connecting with the Presbyterian Hospital.

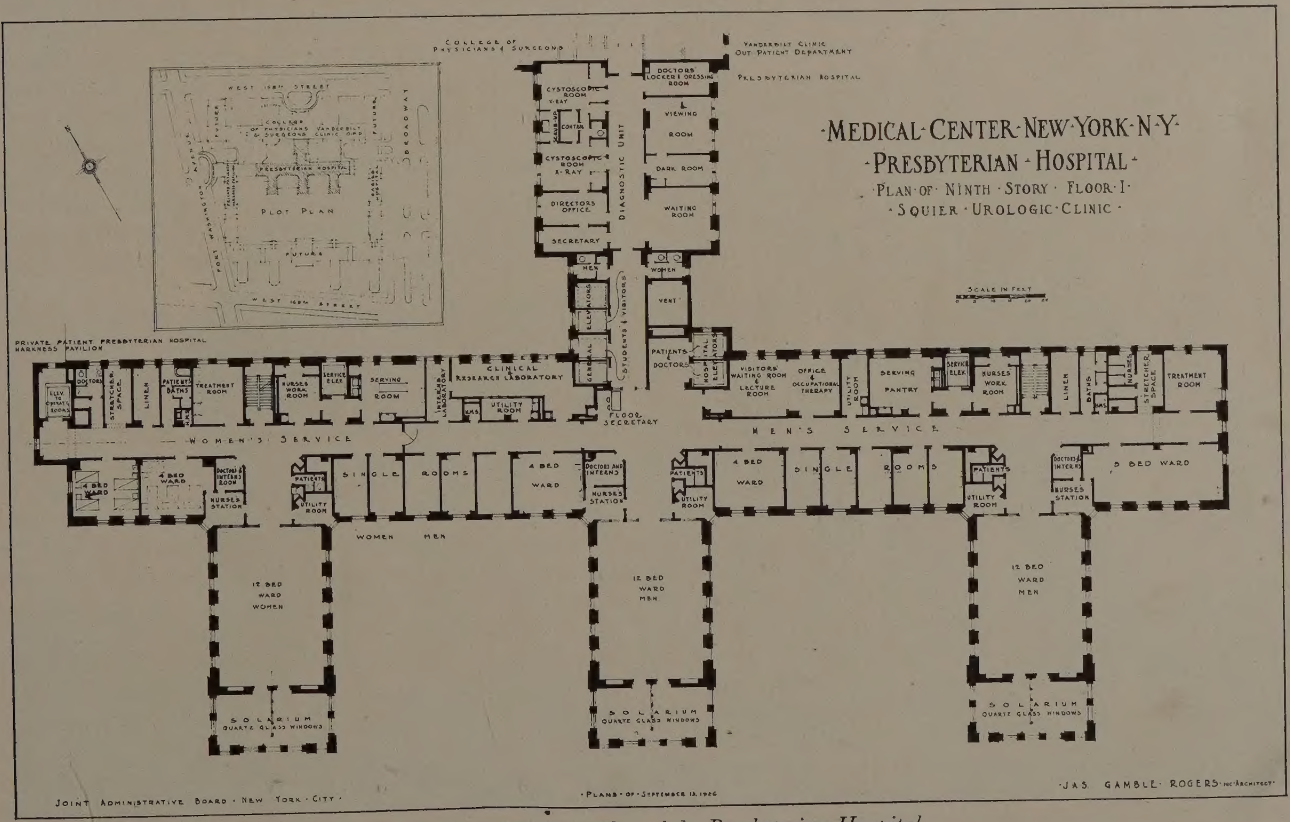
On Riverside Drive, at the extreme west, will be the New York State Psychiatric Institute and Hospital, built into the cliff so that it will be entered at the eleventh floor from the ground level of the main group of the Medical Center and have its main entrance on the front at the level of Riverside Drive.

The architect of the Presbyterian Hospital, the School of Nursing, the Vanderbilt Clinic and the Sloane Hospital, the Squier Clinic, and the Neurological Institute, is James Gamble Rogers, Inc. The architects of the Babies' Hospital are Henry C. Pelton and James Gamble Rogers, associated architects. The architect of the New York State Psychiatric Institute and Hospital is Sullivan Jones, New York State Architect.

The Medical Center—Thoughts from the Architect's Office

THE Medical Center idea began with the affiliation of the Columbia School of Medicine with the Presbyterian Hospital. Through this affiliation the school's research and diagnostic laboratories provided the hospital with the facilities demanded by modern medical practice and the hospital provided the school with a clinical field for observation and study. These relations have continued for some years with equal benefit to the hospital service and to the study and advancement of medical science and teaching. But many practical difficulties resulted from the widely separated locations of the two institutions.

It was obvious that advantages to both would re-



A fairly typical floor plan of the Presbyterian Hospital sult from bringing the equipment of the scientist and the teacher closer to the patient. By such union the ward patient obtains those advantages commonly available only to the extremely well-to-do, that is, he has his physician always in his house, not only one physician, but physicians of every degree.

With the Medical School and the Hospital united, it became apparent that a third unit could well be combined to the benefit of all. The Vanderbilt Clinic, affording medical service to those not sick enough to require hospital care and known as "out-patients," renders service primarily in the field of preventive medicine. But "out-patients" have the same need for laboratory diagnoses and research as do hospital patients, and the study and observation of out-patients are equally valuable to the Medical School. An out-patient department, as the result of its examination and treatment of walking patients, will discover critical cases requiring immediate admission to a hospital.

It is evident that other costly steps can be saved by such institutional co-ordination. A common administration will reduce executive and clerical personnel and procedure, communal buying will lower the cost of supplies, and overlapping services and departments can be eliminated with a saving in space, operation, and upkeep.

The ground area of the whole site is nearly twenty acres, and its highest point is about 170 feet above the river. It extends north from 165th to 168th Street, and westward from Broadway, across Fort Washington Avenue and Riverside Drive to the city park bordering the Hudson. The total ground area of the buildings now standing between Broadway and Fort Washington Avenue is nearly 84,000 square feet, or over one and nine-tenths acres. The extreme dimensions of the buildings are 380 feet north and south, and 534 feet east and west.

The Hospital building at opening will contain 743 beds, 122 infants' cribs, and house a residential staff and personnel of 400; the Harkness Private Pavilion will accommodate 193 adults and 26 infants. Expansion possibilities are planned which will provide for a final total of 1,025 beds. The College of Physicians and Surgeons provides for the instruction of 400 medical students and the accommodation of a teaching and research staff of 265. The Vanderbilt Clinic contemplates a daily service to 2,500 so-called "out-patients." The visiting and residential professional staff of the hospitals and clinic will number 200 or more persons, and an administrative staff of 358 will be provided for.

As a preliminary to architectural planning, the space requirements for the three key buildings—school, hospital, and clinic—were compiled and set forth in an encyclopædic list of rooms, which described the probable size and equipment of each and its desired relation to the others. This list, expanded to cover all the units of the group, constituted the building programme. With this as a basis, the architect began his studies in mass, plan, and grouping. From the programme the required size of the major elements of the plant could be tentatively calculated. Their most suitable positions on the site, and their relation to each other were governed by the individual functions of each. The sunlight, air, and aspect most beneficial to the patient located the main hospital building to the south, and the final plan of this building has been developed to the point where every sunny southerly window opens into a patient's room, while the northerly side of the building is devoted exclusively to service. The Clinic, as the entrance vestibule to the hospital, stands on the northeast corner of the plot adjacent to Broadway, at the easiest point of access. To the Medical School is allotted the northwest corner of the plot, with the laboratories receiving unobstructed north light, and the staff, offices, studies, and research-rooms on the south side, receiving the sun. Between the Clinic and the School is the main entrance and administrative block, fronting 168th Street and housing in its upper stories the school library and amphitheatres. The Private Patient Pavilion is joined to the west end of the hospital, with the same southerly orientation for its patients' rooms, and its independent entrance on the less busy thoroughfare of Fort Washington Avenue. The Babies' Hospital will connect with the main hospital on the east, balancing the private pavilion.

The Administrative Board and its architects have been faced with the common problem of the times. All of us who have planned to build know to what appalling heights the cost of building has climbed since the great war. The architects have endeavored to meet these mounting costs in two ways: limitation of size, and limitation of expensive materials and ornamentation. With certain definite requirements to be housed, space has been saved by intensive study of economics in plan. It can be confidently stated that for the given capacity of this group of buildings the smallest possible total floor area has been reached. The buildings are big, but they contain no waste space. Expensive materials have been eliminated in so far as they do not involve increase in future maintenance and replacement costs.

In olden days the practice of architecture presupposed that the materials employed would so far exceed the requirements of strength that they might be modelled into pleasing forms and proportions and be embellished with intrinsically beautiful and expressive ornament. Opportunities for such practice in utilitarian structures no longer exist. The architect's palette is now limited to the fundamental elements inherent in the problem. If he is wise, he makes the most of them. The predominant element of size and height has been enhanced by such devices of design as can be accomplished in utilitarian brick. Attention has been given to the color, hardness, and durability of this material. Form in outline has been made to reflect only the absolute requirements of space, with such readjustments as could be made to enhance the general silhouette. Ornament, both externally and internally, has been reduced to a minimum. Grandeur has been sought through size, simplicity, and austerity.

Guy Lowell

1870-1927

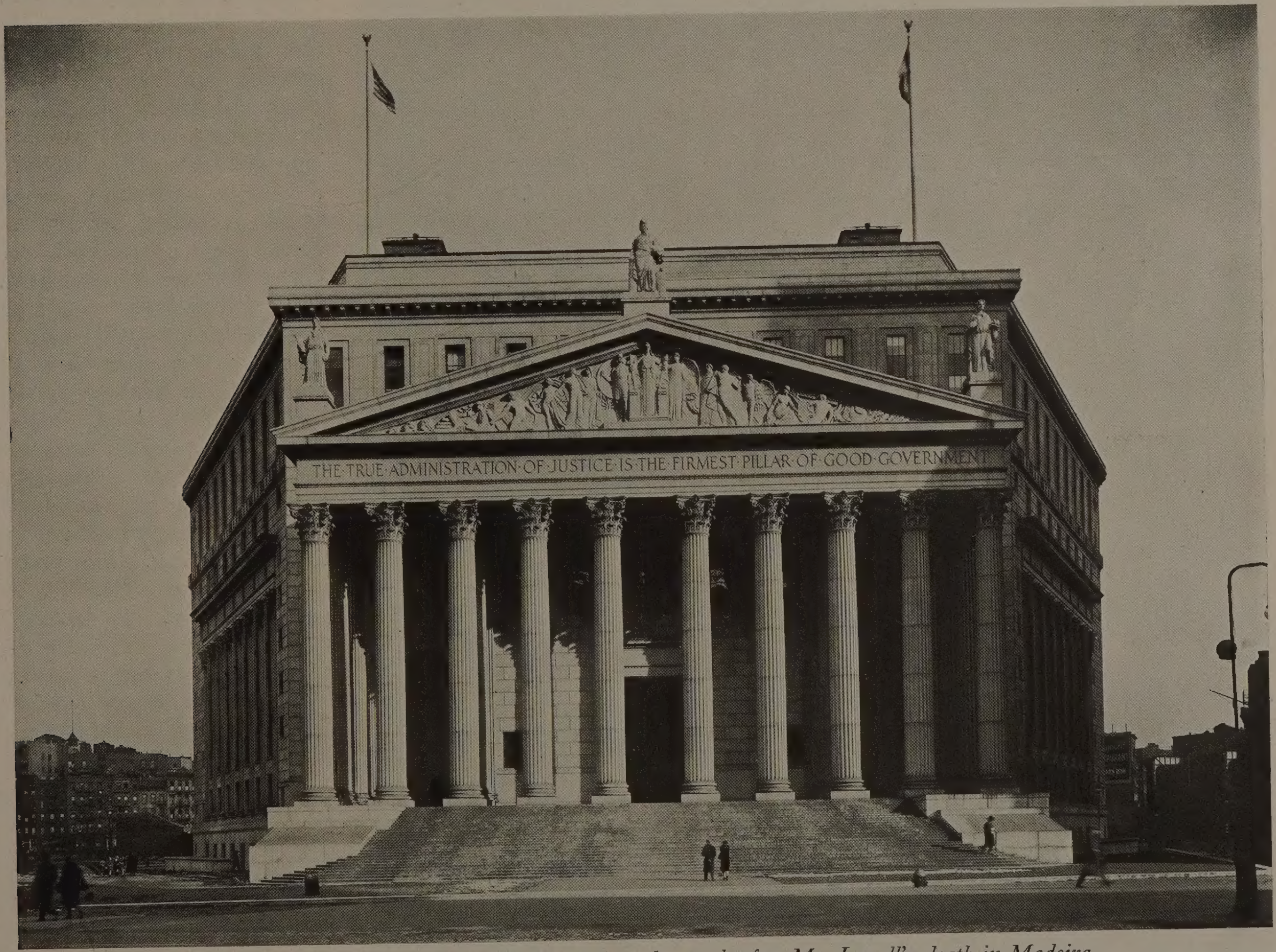
By Chester Holmes Aldrich

TO the long list of well-known architects recently cut off by death in the prime of their life and labors, we must now add with deep sorrow the name of Guy Lowell. After what seemed a partial recovery from a serious illness last summer, he died suddenly at Madeira on February 4, during a cruise in southern waters and just a few days before the dedication in New York City of his great Court-House.

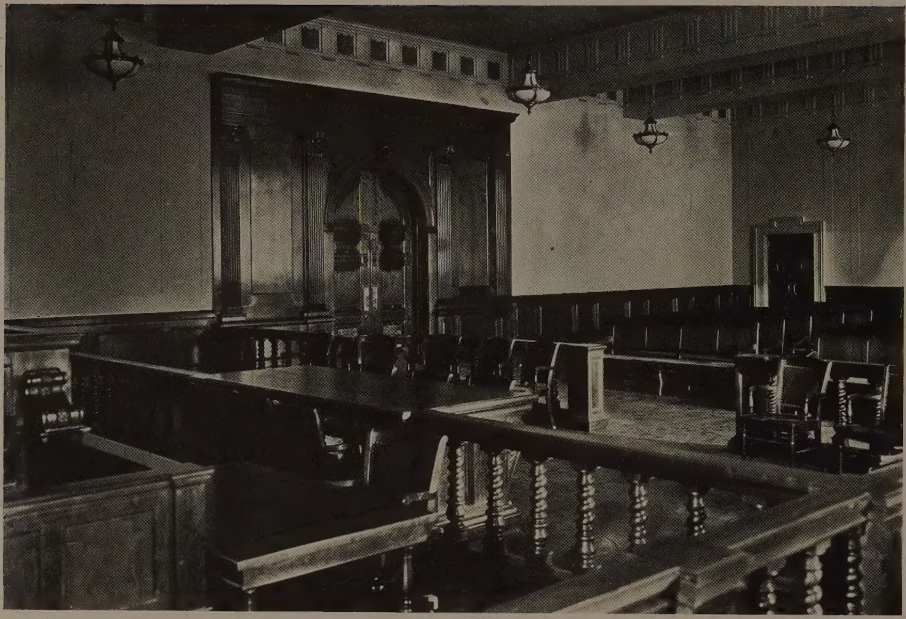
In him the profession at large and the communities of both Boston and New York have lost a man of high ability and a vigorous personality. Coming from a family distinguished in literature and education, he was himself a man of unusual culture, supporting always the best of his high family traditions.

His first works on returning to this country from the Ecole des Beaux-Arts were a number of important houses showing already unusual maturity and mastery. Later he prepared the designs for the Boston Art Museum, the plans for which were based on the previous study, by many other minds, of museum arrangement. It may be that in this detailed study something was sacrificed of breadth and simplicity of conception, but the fine design was carried out with characteristic dignity.

His winning of the competition for the New York County Court-House in 1913 brought him his great opportunity. It proved to be an opportunity for the display of many qualities besides those involved in carrying out the competition designs. Those designs, the brilliant expression of a compelling and logical conception, had


THE TRUE ADMINISTRATION OF JUSTICE IS THE FIRMEST PILLAR OF GOOD GOVERNMENT

The New York County Court-House, dedicated a week after Mr. Lowell's death in Madeira

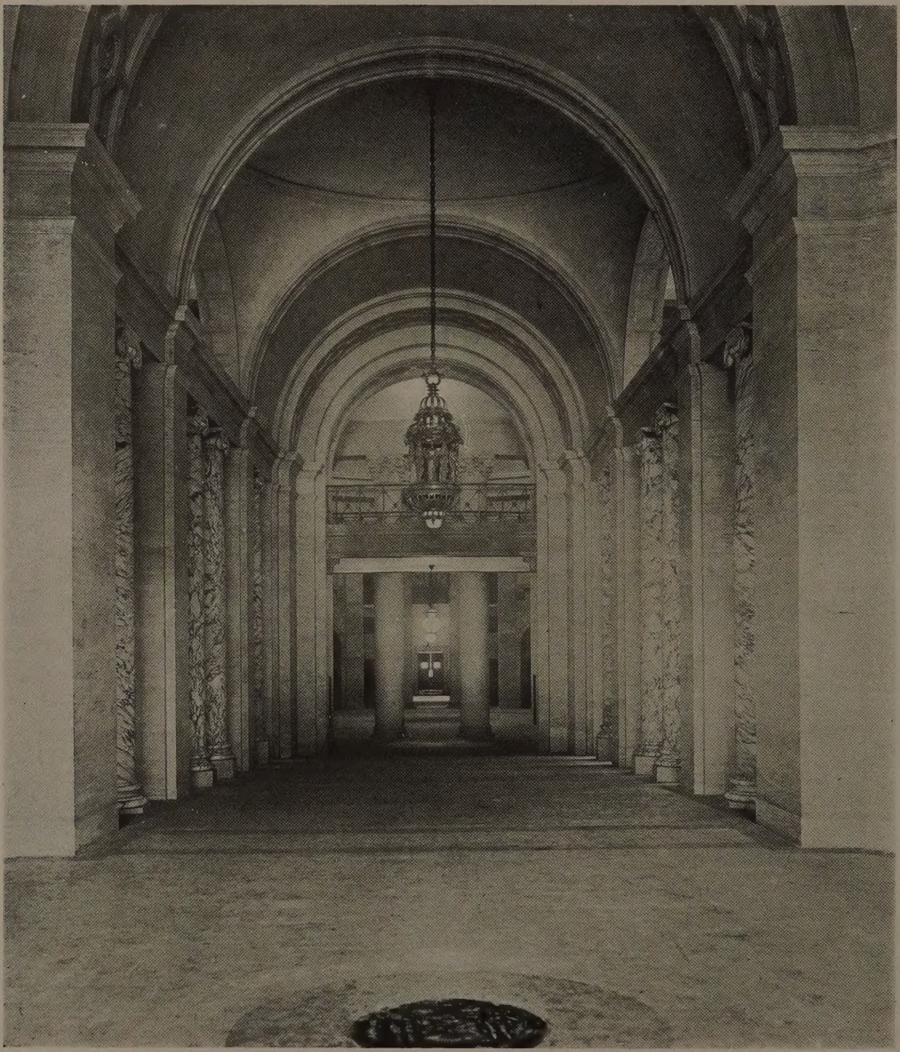


A typical court-room, with witness-box and counsels' tables in foreground

to go through a stringent process of cutting down and re-studying which to one of less than Guy Lowell's energy and perseverance would have been indeed disheartening. Throughout all the necessary compromises, the trying delays and interference, he never lost sight of the essential qualities of the design nor ceased to labor to preserve its integrity. The building itself, after much delay, was finally dedicated in New York the week after he died. His place was vacant, but J. Monroe Hewlett, representing the Institute and the profession, in his tribute to the architect indicated the many qualities which had made possible this noble monument—the breadth of view, the foresight and tenacity, the skill in inspiring and co-ordinating the efforts of his helpers.

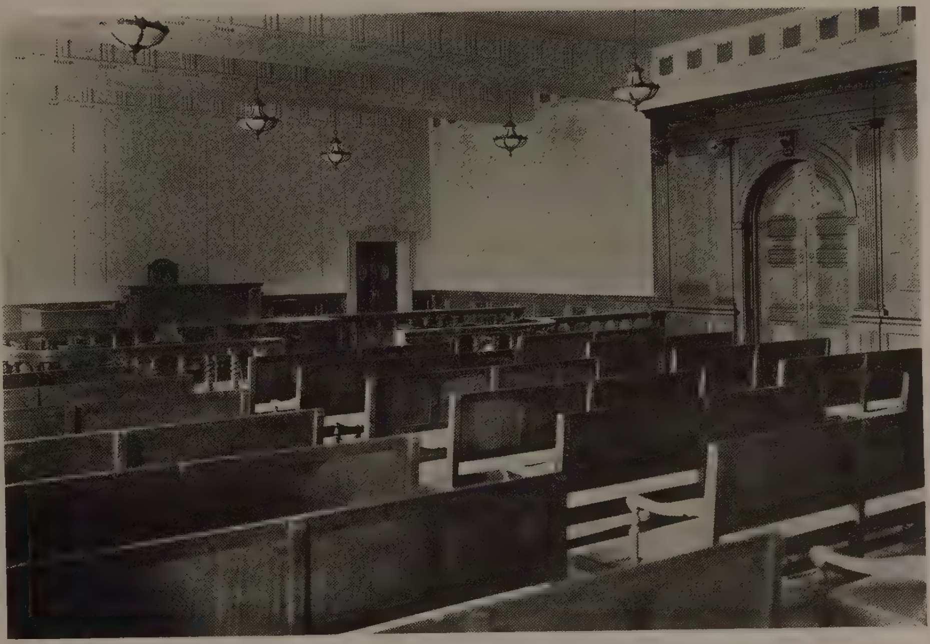
Guy Lowell's other works, including the Piping Rock Club, the Portland Court House, many school and college buildings, and notable houses and gardens all over the country, will receive their final appraisal later. They attest abundantly to his skill, his unflagging industry, and his attention to the manifold details which give character to any building. His work in landscape architecture and gardening and his lectures at the Institute of Technology for a number of years show his resources in that field. His book on American gardens, published in 1902, was the first exhaustive study of the subject published in this country.

One of the most characteristic things about Guy



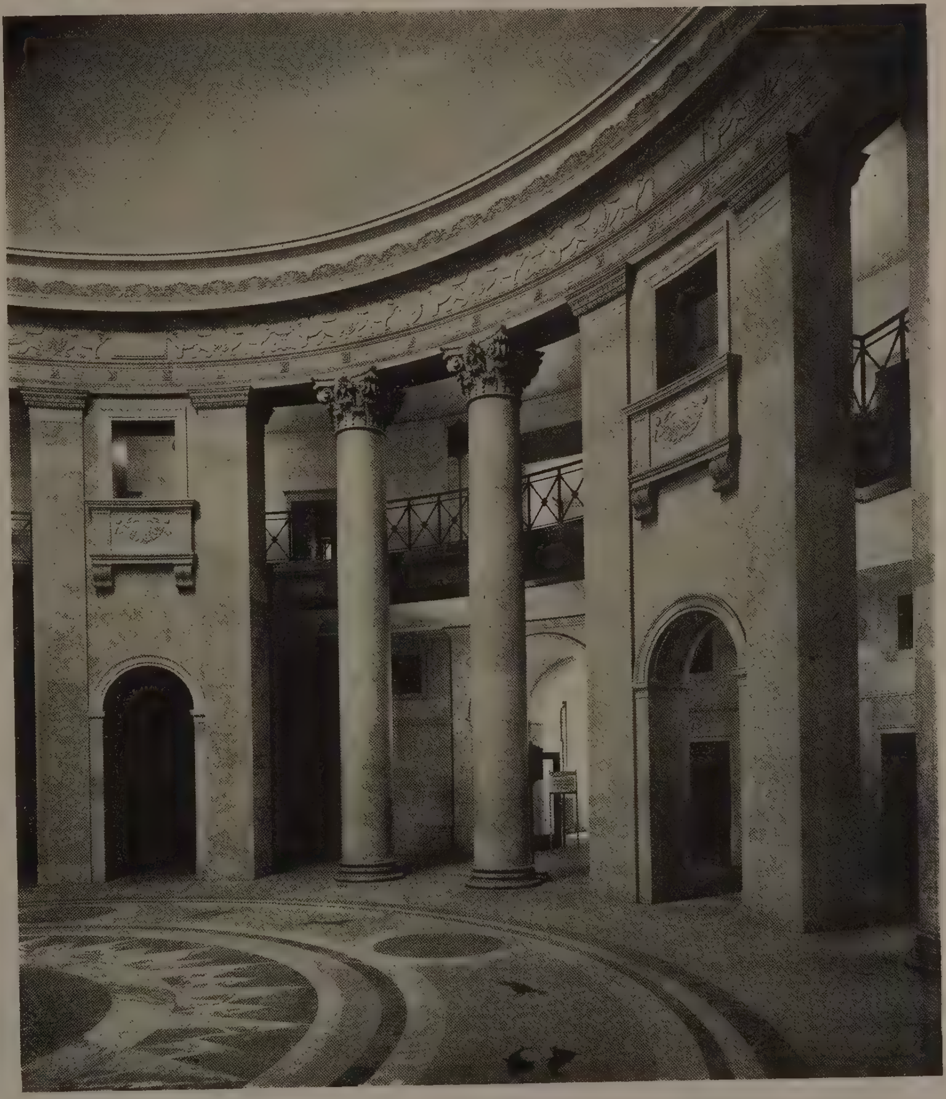
The West Lobby, looking toward the central rotunda

A typical court-room, looking toward the bench from the spectators' seats



Lowell was his lively interest in many diverse subjects. These interests reached literally to the stars, for as sole trustee of the Lowell Observatory at Flagstaff, Arizona, he carried out and directed the work initiated there by his cousin, the late Percival Lowell. He had also an unusual understanding of Italy, testified to by his devoted service there with the American Red Cross during the World War, as well as by his two delightful books on smaller Italian houses, and by his active work as vice-president of the Italy-America Society. He was a trustee of Simmons College and took a vigorous part in many other organizations, giving fully of his talents and his means to public causes, while only those who knew him intimately realized how unfailingly generous was his response to personal appeals.

Guy Lowell was the most stimulating and interesting of companions. There was no one welcomed more gladly as a neighbor at table at the Coffee House in New York or the Tavern Club in Boston. As a friend of many years, who lived under the same roof with him when we were students together in Paris, and again later during the war at the Villa Aurelia in Rome, it is difficult for me to express adequately my appreciation of his fine understanding, his sincerity, and his kindness, and my constant enjoyment of his stimulating talk. He was a loyal friend to many people, in many walks of life and in many parts of the world, who will never cease to miss him.



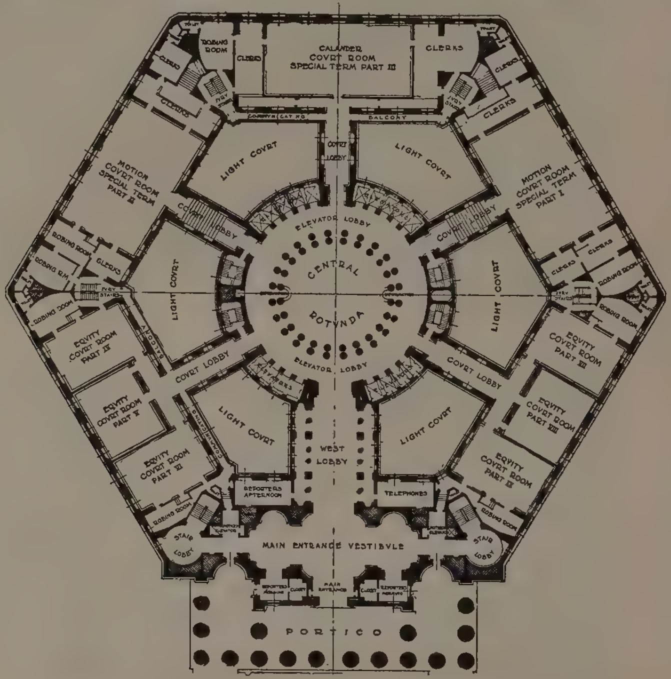
The Central Rotunda, pivot of the hexagonal plan

The pediment above the West Portico

Frederick W. Allen, Sculptor

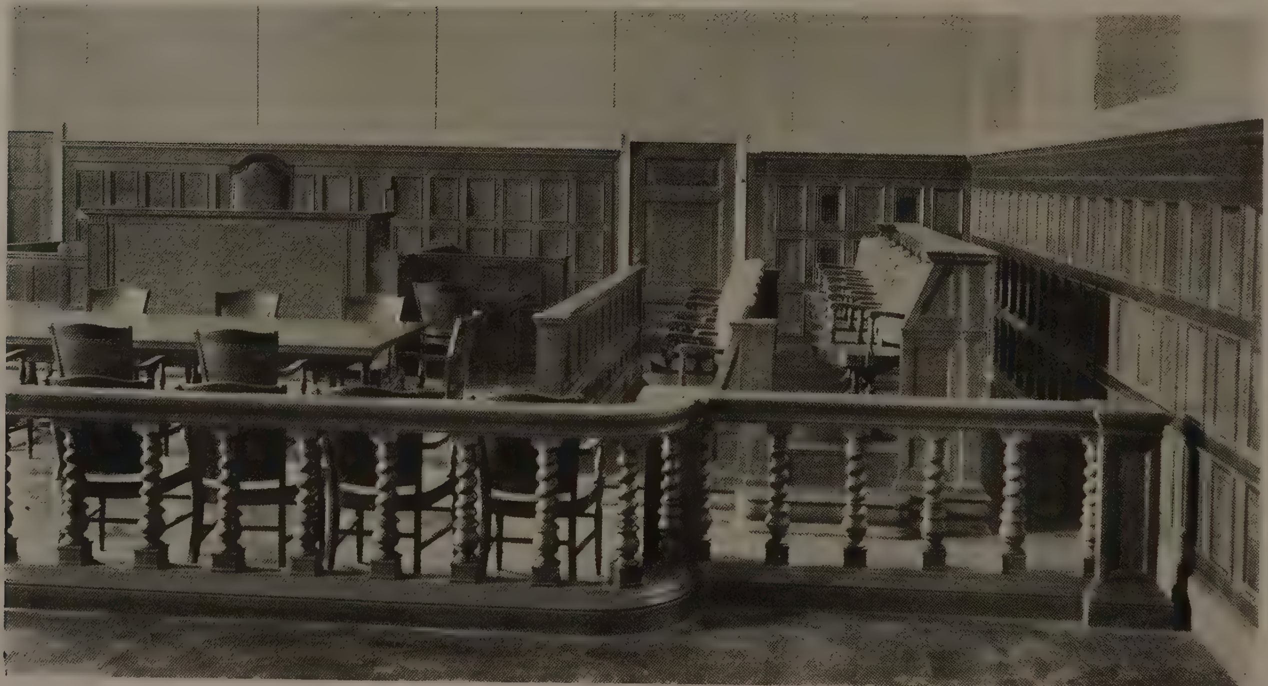
New York County Court-House

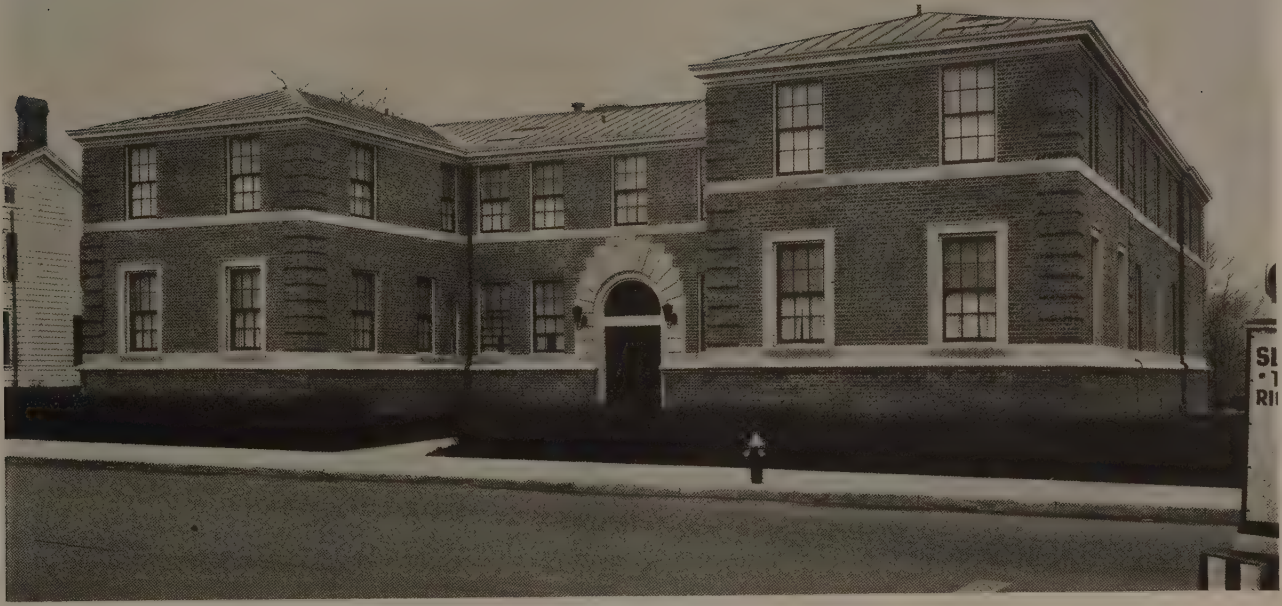
GUY LOWELL, ARCHITECT


CALANDER COVRT ROOM SPECIAL TERM PART III
CLERKS
ROBING ROOM
BALCONY
LIGHT COVRT
COVRT LOBBY
MOTION COVRT ROOM SPECIAL TERM PART II
MOTION COVRT ROOM SPECIAL TERM PART I
ELEVATOR LOBBY
CENTRAL ROTVNDA
EQUITY COVRT ROOM PART IV
EQUITY COVRT ROOM PART V
EQUITY COVRT ROOM PART VI
EQUITY COVRT ROOM PART VII
EQUITY COVRT ROOM PART VIII
EQUITY COVRT ROOM PART IX
WEST LOBBY
REPORTERS AFTERNOON
TELEPHONES
STAIR LOBBY
MAIN ENTRANCE VESTIBVLE
MAIN ENTRANCE
PORTICO

In the two-stage competition, Mr. Lowell presented first a hexagonal plan, then, in the final stage, a circular plan. To meet cost limitations after the war, there was a return to the original hexagonal plan

Below, a detail of a typical court-room, showing the jury-box. The photographs of all the court-rooms—there are some thirty-nine now available—indicate with what simplicity and reserve the interior has been designed

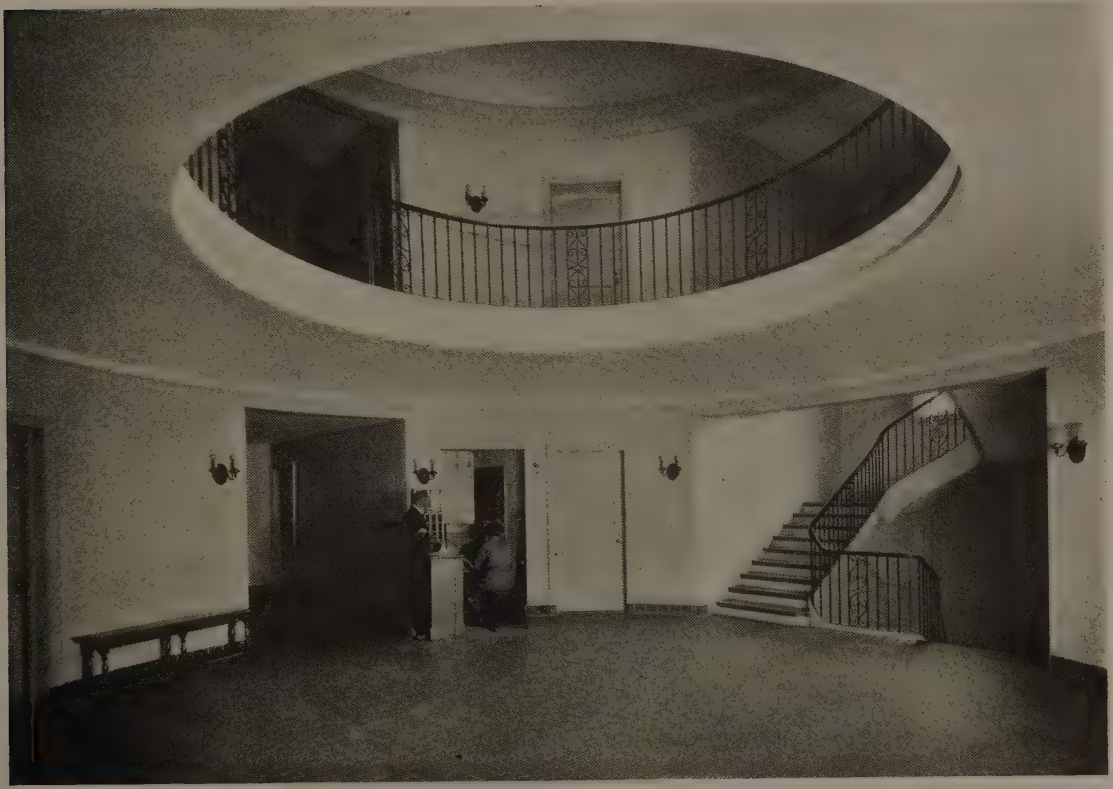


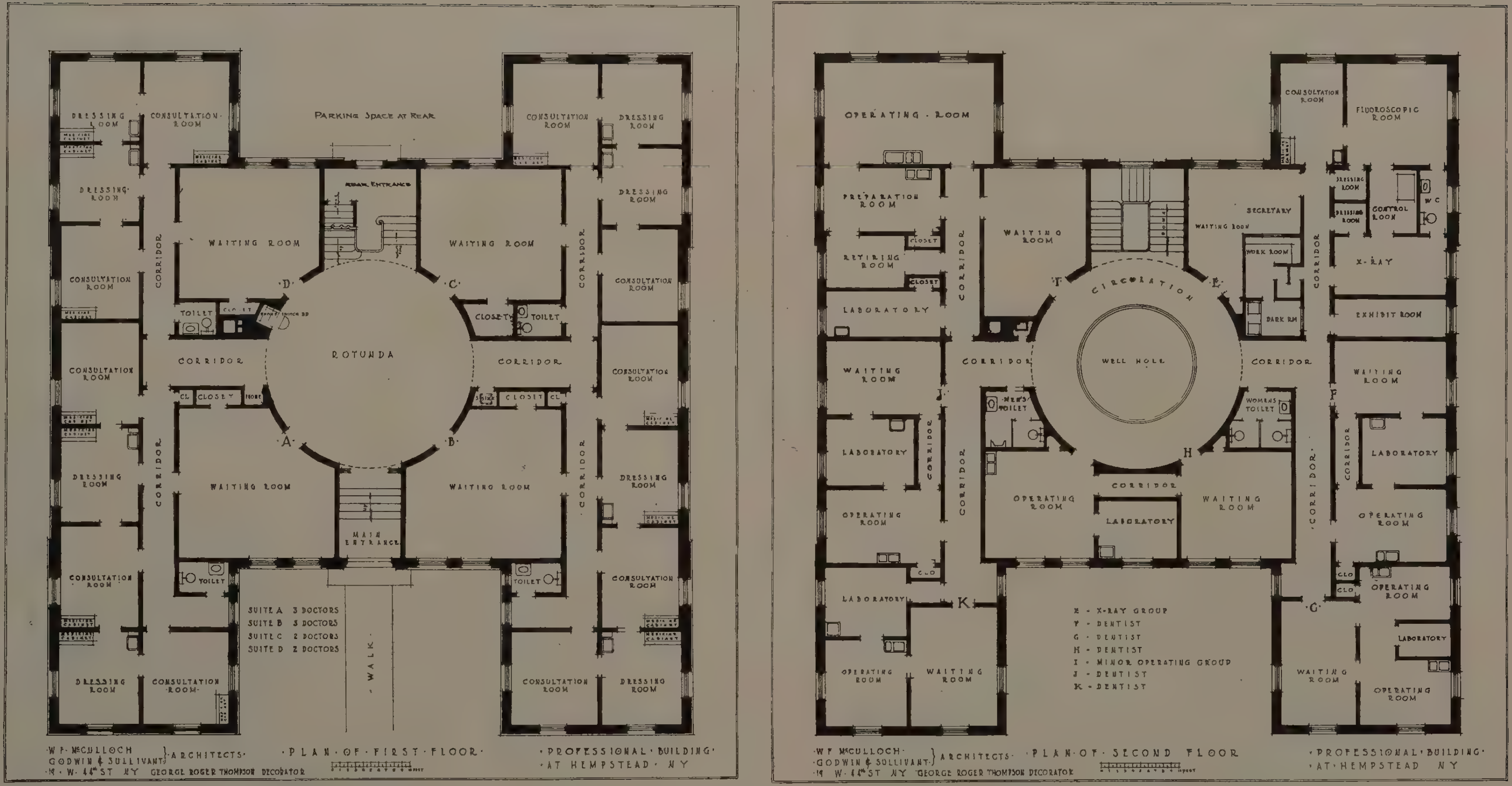


Professional Building, Hempstead, N. Y.

W. F. McCULLOCH, GODWIN & SULLIVANT, ARCHITECTS

A group of medical men organized a holding company to finance the building; rent is paid on a square-foot rate to this company. A committee of the tenants operates the building, charging operating costs pro rata. The scheme was an immediate success from every standstandpoint



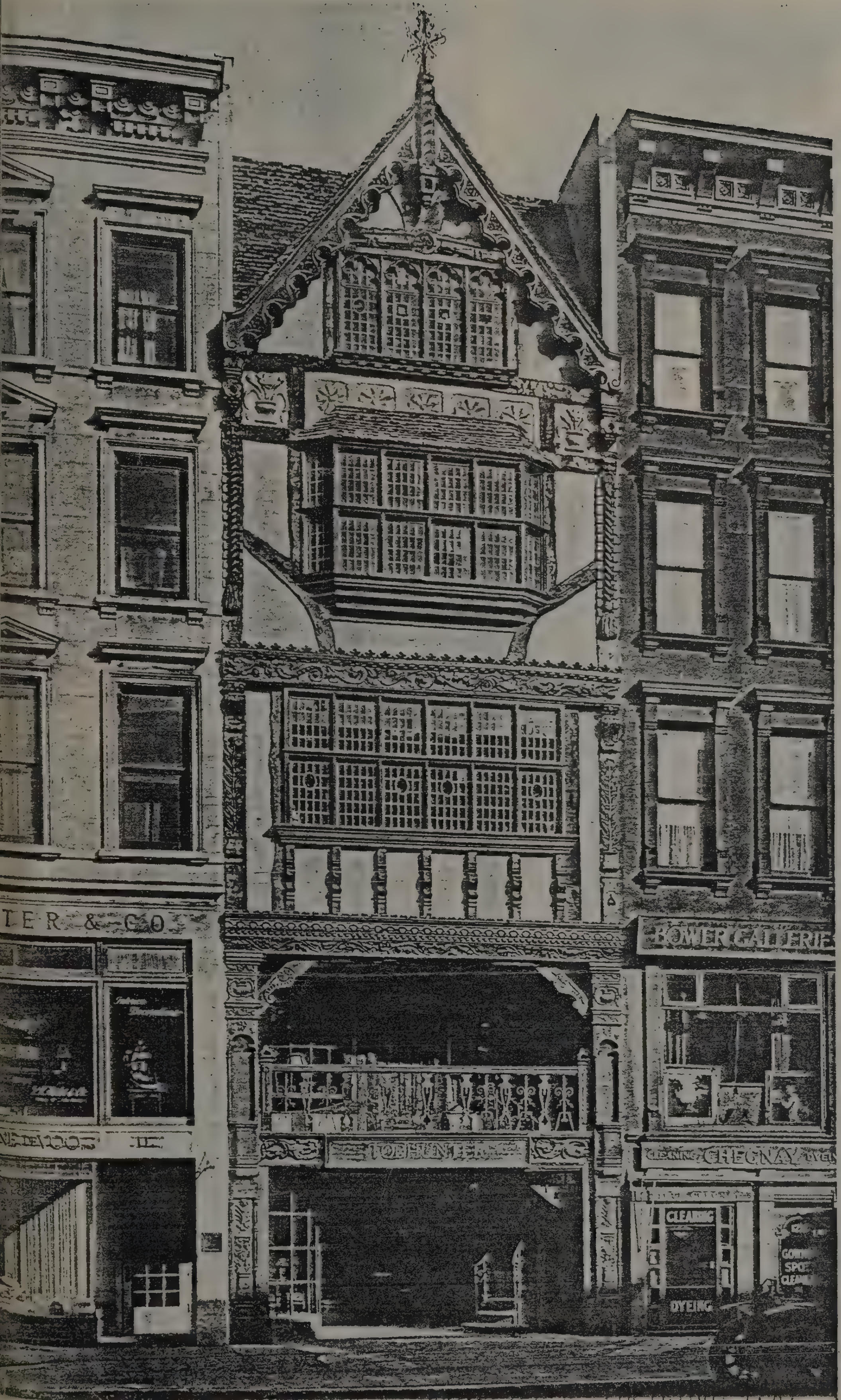


Professional Building, Hempstead, N. Y.

W. F. McCULLOCH, GODWIN & SULLIVANT, ARCHITECTS

The sharing of overhead expense, the convenience of having consulting specialists centralized, and the minor advantage of combined telephone service—all have contributed to the success of the building. It could probably be duplicated in the same small town and be filled immediately

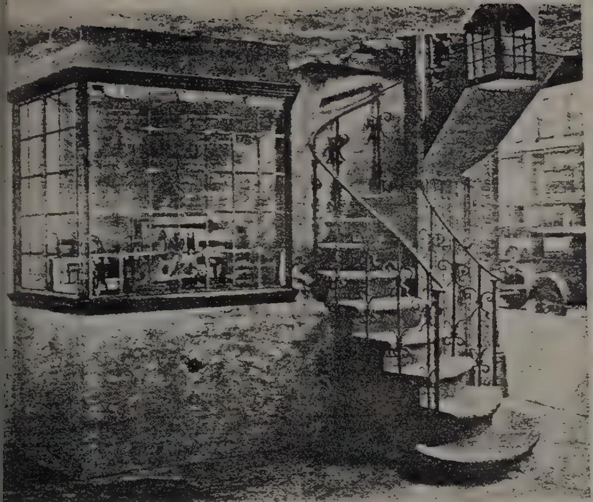
Photograph by
Drix Duryea



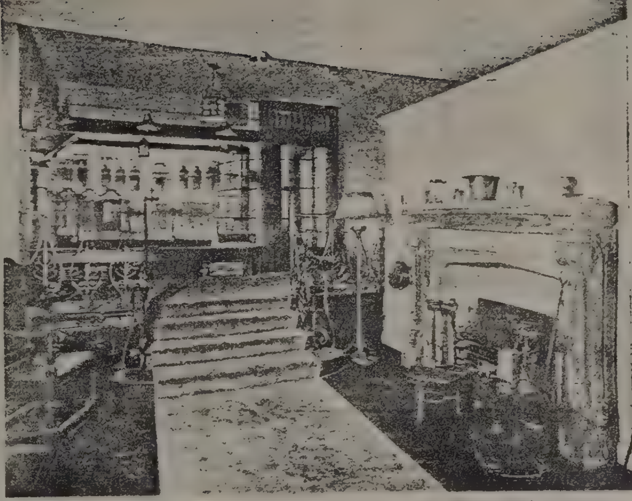
Todhunter
Building,
New York

DESIGNED BY
ARTHUR
TODHUNTER

TICE: THIS MATERIAL MAY BE PROTECTED BY COPYRIGHT LAW (TITLE 17 U.S. CODE

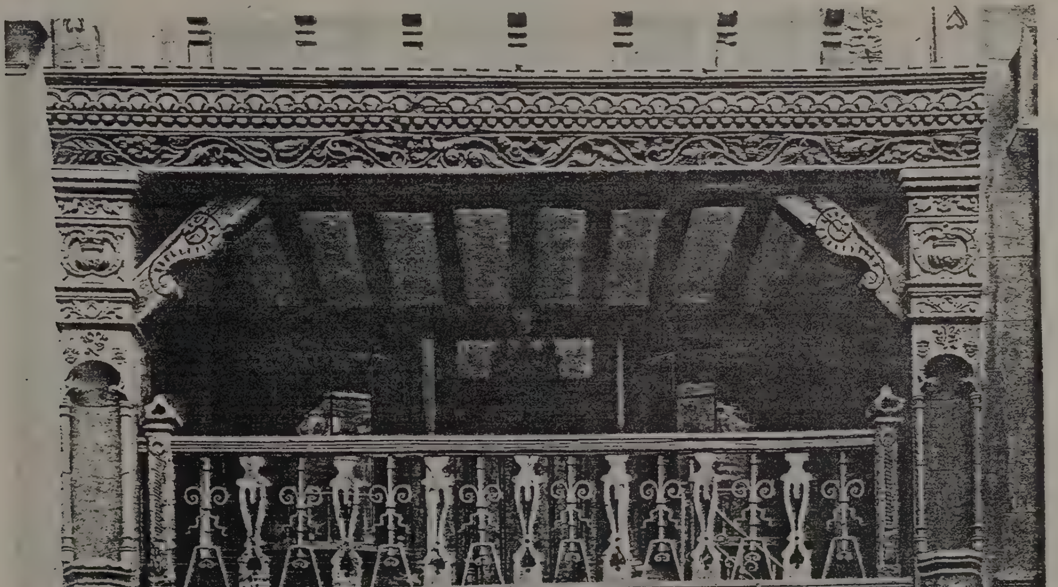


irway to Balcony



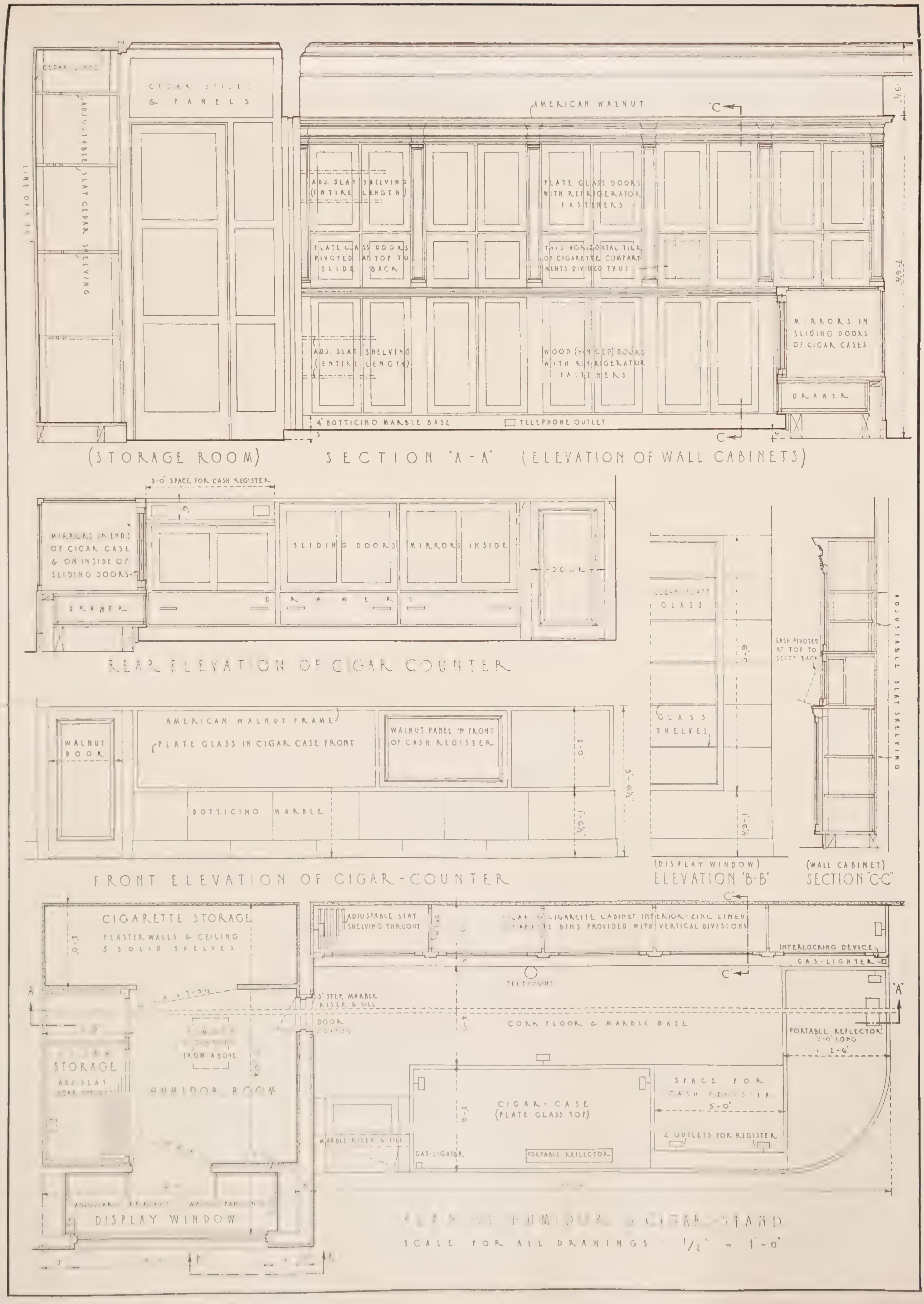
Lower Floor Showroom

Photographs by Hewitt



TODHUNTER BUILDING, NEW YORK DESIGNED BY ARTHUR TODHUNTER

TICE: THIS MATERIAL MAY BE PROTECTED BY COPYRIGHT LAW. (TITLE 17 U.S. CODE)


CEDAR STILES & PANELS
ADJUSTABLE SLAT CEDAR SHELVING
LINE OF 5 TC
AMERICAN WALNUT
"C"
ADJ. SLAT SHELVING (ENTIRE LENGTH)
PLATE GLASS DOORS PIVOTED AT TOP TO SLIDE BACK
PLATE GLASS DOORS WITH REFRIGERATOR FASTENERS
THIS HORIZONTAL TIER OF CIGARETTE COMPARTMENTS DIVIDED THUS
WOOD (HINGED) DOORS WITH REFRIGERATOR FASTENERS
MIRRORS IN SLIDING DOORS OF CIGAR CASES
DRAWER
4" BOTTICINO MARBLE BASE
TELEPHONE OUTLET
9½"
7'-6½"
(STORAGE ROOM)
SECTION "A-A"
(ELEVATION OF WALL CABINETS)
3'-0" SPACE FOR CASH REGISTER
6"
MIRRORS IN ENDS OF CIGAR CASE & ON INSIDE OF SLIDING DOORS
DRAWER
SLIDING DOORS
MIRRORS INSIDE
DRAWERS
DOOR
REAR ELEVATION OF CIGAR COUNTER
WALNUT DOOR
AMERICAN WALNUT FRAME
PLATE GLASS IN CIGAR CASE FRONT
WALNUT PANEL IN FRONT OF CASH REGISTER
BOTTICINO MARBLE
2'-0"
1'-6½"
3'-6½"
FRONT ELEVATION OF CIGAR-COUNTER
GLASS
GLASS SHELVES
6'-0"
1'-6½"
(DISPLAY WINDOW)
ELEVATION "B-B"
SASH PIVOTED AT TOP TO SLIDE BACK
ADJUSTABLE SLAT SHELVING
(WALL CABINET)
SECTION "C-C"
CIGARETTE STORAGE
PLASTER WALLS & CEILING
5 SOLID SHELVES
2'-0"
ADJUSTABLE SLAT SHELVING THRUOUT
CIGARETTE CABINET INTERIOR-ZINC LINED
BINS PROVIDED WITH VERTICAL DIVISIONS
INTERLOCKING DEVICE
GAS-LIGHTER
TELEPHONE
5" STEP, MARBLE RISER & SILL
DOOR
4'-5"
CORK FLOOR & MARBLE BASE
"A"
PORTABLE REFLECTOR 2'-0" LONG
2'-6"
STORAGE
ADJ. SLAT
FROM ABOVE
HUMIDOR ROOM
CIGAR-CASE (PLATE GLASS TOP)
2'-6"
SPACE FOR CASH REGISTER
5'-0"
2 OUTLETS FOR REGISTER
MARBLE RISER & SILL
GAS-LIGHTER
PORTABLE REFLECTOR
DISPLAY WINDOW
PLAN OF HUMIDOR & CIGAR-STAND
SCALE FOR ALL DRAWINGS: 1/2" = 1'-0"

From Hotel Roosevelt, New York City
Drawn by Gerald K. Geerlings

GEORGE B. POST & SONS, ARCHITECTS

NOTES

Cigar-Stand, Hotel Roosevelt, New York City
Geo. B. Post & Sons, Architects

Cigar-Counter.—Height above floor, 3′ 6½″; width, 2′ 6″; marble base surmounted by glass case 2′ in height; space for cash register, 3′ wide; base on inside recedes 2½″ (see section) for greater comfort of clerks when standing close to counter; cases equipped with electric base plugs, humidors, and portable reflectors; mirrors in ends of cases and on sides of sliding doors toward arcade.

Wall Cabinets.—Equipped with humidifiers and adjustable slat shelving; doors of cigarette-compartments pivoted at top to slide into recess; latter compartments have vertical divisions equal to width of cigarette-package; interior of all compartments lined with zinc; interlocking devices on all doors where possible.

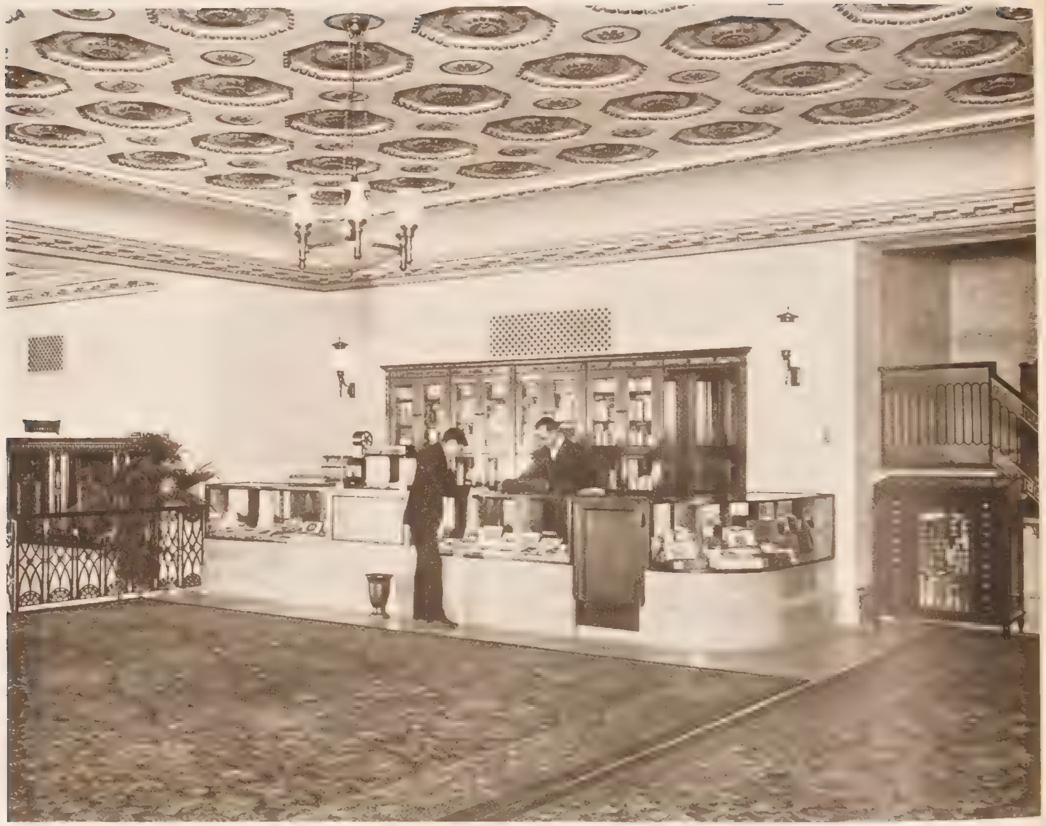
General for Working Space.—Floors of cork; base of 4″ Botticino marble.

Humidor Room.—Brick floor and base; cedar panelled walls and ceiling; cigar and cigarette storage provided with adjustable shelving of slatted cedar.

Display Window toward Arcade.—Single sheet of plate glass 4′ 6″ wide by 6′ high; shelves of plate glass on adjustable brackets; American walnut panelling behind.

This is the sixth in a series of measured drawings by Mr. Geerlings, of which the subjects chosen are among those occurring in modern practice. The intention has been to select the best available solutions of problems that are likely to be troublesome to the architect who has not met similar ones before, and to reproduce these painstakingly, with photographs and helpful data.

Subjects that have already appeared are: A Shop-Front Show-Window (Starrett & Van Vleck, Architects), November, 1926; Interior Details of a Fifth Avenue Shop (Starrett & Van Vleck, Architects), December, 1926; Teller's Cage and Bank Screen (York & Sawyer, Architects), January, 1927; Apartment-House Details (McKim, Mead & White, and James C. Mackenzie, Jr., Architects), February, 1927; Hotel Office Details (Geo. B. Post & Sons, Architects), March, 1927. The next drawing will cover some practical details of school construction from the work of Guilbert & Betelle, Architects. Suggestions as to further subjects desired are welcomed.



Editor's Note: The drawing of the cigar-stand shown on the other side is of the one at the street level off the arcade, while the above photograph is of the stand on the first floor adjacent to the main lobby. The reason for this is that the lower stand was laid out for smoking supplies but at the moment it is being used as a display for novelties. However, it is such an excellent solution of the problem where space is limited, that it was chosen to draw up rather than the main lobby stand where there was ample room—a condition not as common as the former. The details for the two stands are identical and the photograph consequently serves to illustrate the effects obtained by means of the measured details.

EDITORIAL COMMENT

Vol. LV, No. 4 ARCHITECTURE April, 1927

ON THE GRIDDLE

DWELLERS in New York apartment-houses of the better class are in danger of losing caste at the hands of the courts. Having leased apartments at what might be considered a high-class rate, say $60 to $100 per room monthly, the courts seem likely to inform them that they are mere tenement-house dwellers. It is all very trying, and the blame will have to be laid, apparently, upon the innocent-appearing electric griddle.

A hundred and fifty or more new apartment-hotels, in accepting leases, have informed their tenants, it is claimed, that "light housekeeping" could be carried on in the serving-pantries. An efficient and inquisitive Tenement-House Commissioner, off his usual beat, reported to a magistrate's court a test case in which was claimed a violation of the Tenement-House laws and the Building Code. The magistrate, finding that the law defines a tenement-house as any building occupied by three or more families living independently of one another and doing their own cooking on the premises, ruled that in the test case the Tenement-House law had been violated.

If this decision is upheld on appeal, there are difficulties ahead for the apartment-hotel owners. At present this class of buildings is governed only by the Building Code, which is concerned chiefly with stability and methods of construction. Once definitely classified as a tenement-house, however, the structure comes under the far more complex restrictions of the Tenement-House Department. There is the obligation of windows in corridors, more than one means of exit for each suite, outside light and air for bathrooms, and finally a limit of 150 feet in height. Meanwhile, before the odor of toast and grilled chops had been detected, some $300,000,000 to $500,000,000 had been invested in these apartment-hotels planned for "light housekeeping."

The prospect, therefore, embraces either a bit of law revision in the legislature, or an unparalleled opportunity for the suburban dweller to purchase electric griddles, slightly used, at his own price.

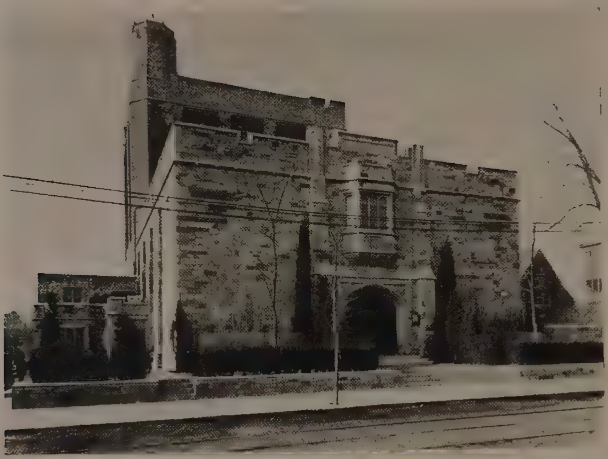
WHERE DRAFTING ENDS ARCHITECTURE BEGINS

"AN architect cannot become full master of his profession as a fine art," said Philip Hubert Frohman, architect in charge of the Washington (D. C.) Cathedral, "unless he is a master builder. . . . An important part of an architect's brain will remain undeveloped unless he has used the trowel, the square, plumb and level, the hammer, the saw, the plane, the chisel, the gouge, the forge, the anvil, and the lathe." All of which is true talk. It seems to us that the more experienced an architect becomes, and the more perfectly at home he has become with his materials, the fewer drawings he cares to make and the less he depends upon their aid. The representation on paper or tracing-linen seems to become increasingly necessary with the growing complexity of modern construction, yet in the important elements of textures, or an intelligent choice of materials, or in the securing of niceties of craftsmanship, the drawing is a feeble reed upon which to lean. In the early training of an architectural student, draftsmanship necessarily receives undue emphasis; it, at least, can be taught, but the close familiarity with tools and materials, with the means through craftsmanship of getting desired results—that must be absorbed slowly in practice. Of it, almost alone, real architecture is made.

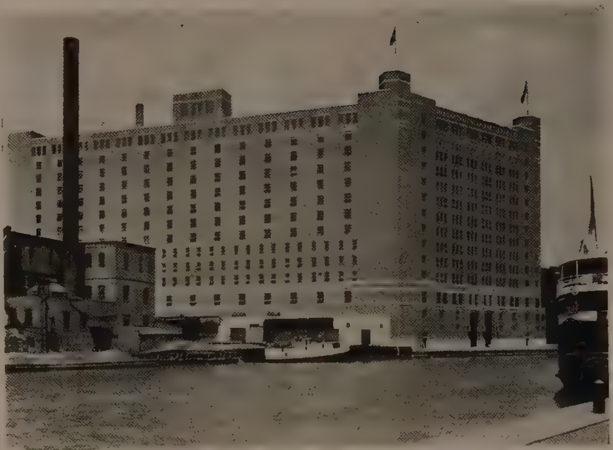
THREE RINGS AND A STAGE

THE Exposition of Architecture and the Allied Arts in New York City has passed into history. Many kind words have been uttered concerning it. The critics, almost without exception, have spoken well of it. It was a show well worth seeing—but it was a show difficult to see. From several attempts to encompass its multitudinous elements, we came away dazed. In place of some sort of a digestible impression of what is being done architecturally to-day, we carried away with us a blurred mental picture of properly set dining-tables, roof ventilators, steel-sheathed doors grained to resemble mahogany, bird baths, school drawings of advertising posters, polychromy in the Philadelphia Art Museum, some admirable murals that could have been really enjoyed if one could have seen them in less distracting surroundings, many excellent tall buildings, some superb photography of country houses and gardens, some good organ music, and more—much more.

There seems little doubt that this was, as the circus posters would put it, "the greatest and grandest three-ring show on earth," not forgetting the concert. As we staggered out into the comparative quiet of the Forty-second Street district, we found ourselves wishing that once more we could spend an afternoon in one of the old-time Architectural League Shows, seeing what was new in architecture and decorative painting and sculpture, with the usual modest accompaniment of the minor arts and crafts. Leaving to our periodical inspections of such things, the newest mode in expansion bolts, waterproofing compounds and pavement-hoists, we could have so enjoyed that architectural exhibition. Well, who knows! Perhaps we shall live to see that sort of thing again.

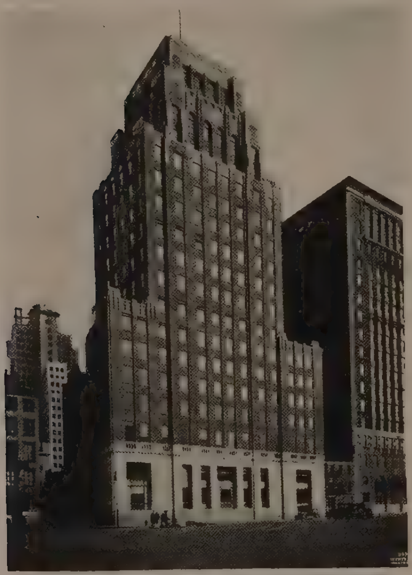


Yale University's new theatre, New Haven, Conn., recently opened for Professor Baker's courses in the drama. Blackall, Clapp & Whittemore, Architects



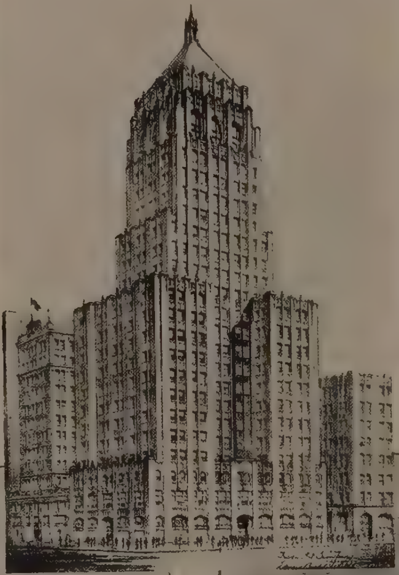
A recently completed warehouse for Hibbard, Spencer, Bartlett & Company, hardware merchants, in Chicago. Graham, Anderson, Probst & White, Architects

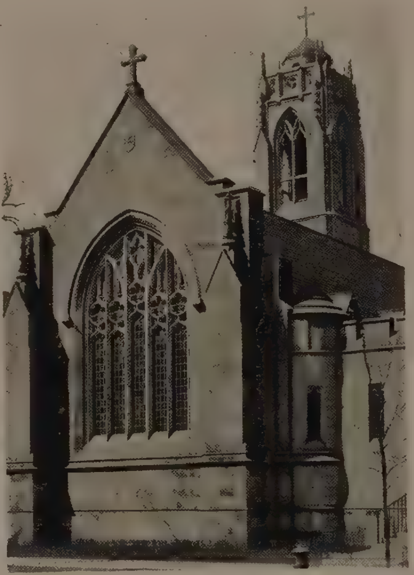
Architectural News in Photographs



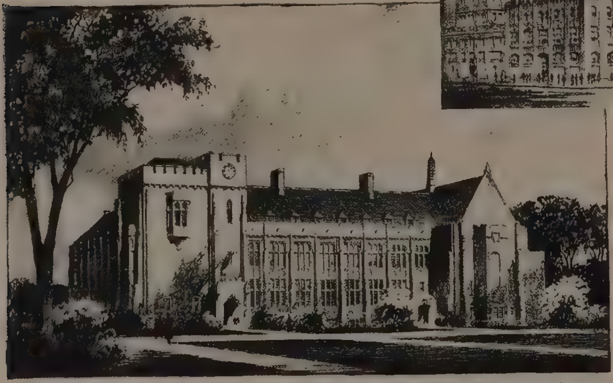
The new building for the New York "Evening Post," West Street, New York City, an excellent example of the setback type. Horace Trumbauer, Architect

An office-building for Waite Phillips, now under construction in Tulsa, Okla. Keene & Simpson, Edward Buehler Delk, Associated Architects

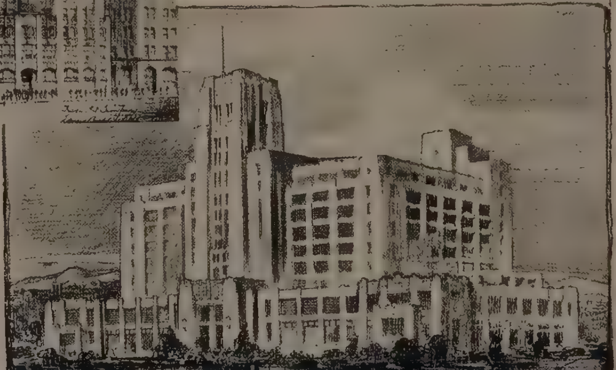




St. Chrysostom's, for which the architects, Chester H. Walcott; Bennett, Parsons & Frost, consulting, received a medal for remodelling in Chicago



Work is progressing on Harkness Hall at Yale, which is to provide classrooms, a lecture-hall, and faculty offices. Delano & Aldrich, Architects



Sears, Roebuck & Co. are carrying the mail-order frontier to Los Angeles in this new five-million-dollar building. George C. Nimmons & Co., Architects

The Old Fort at Saint Augustine

ONE OF AMERICA'S FIRST ARCHITECTURAL MONUMENTS,
BUILT 1595–1690. MEASURED AND DRAWN BY THE AUTHOR

By Daniel W. Weiny

IN the year 1565 there landed at the mouth of the Matanzas River, where Saint Augustine is now located, a Spanish expeditionary force numbering about 2,600 persons.

Pedro Menendez de Aviles commanded the party, which was composed for the most part of soldiers and ecclesiastics, although among them, as some of the older houses of the town bear witness, were a few artisans and craftsmen.

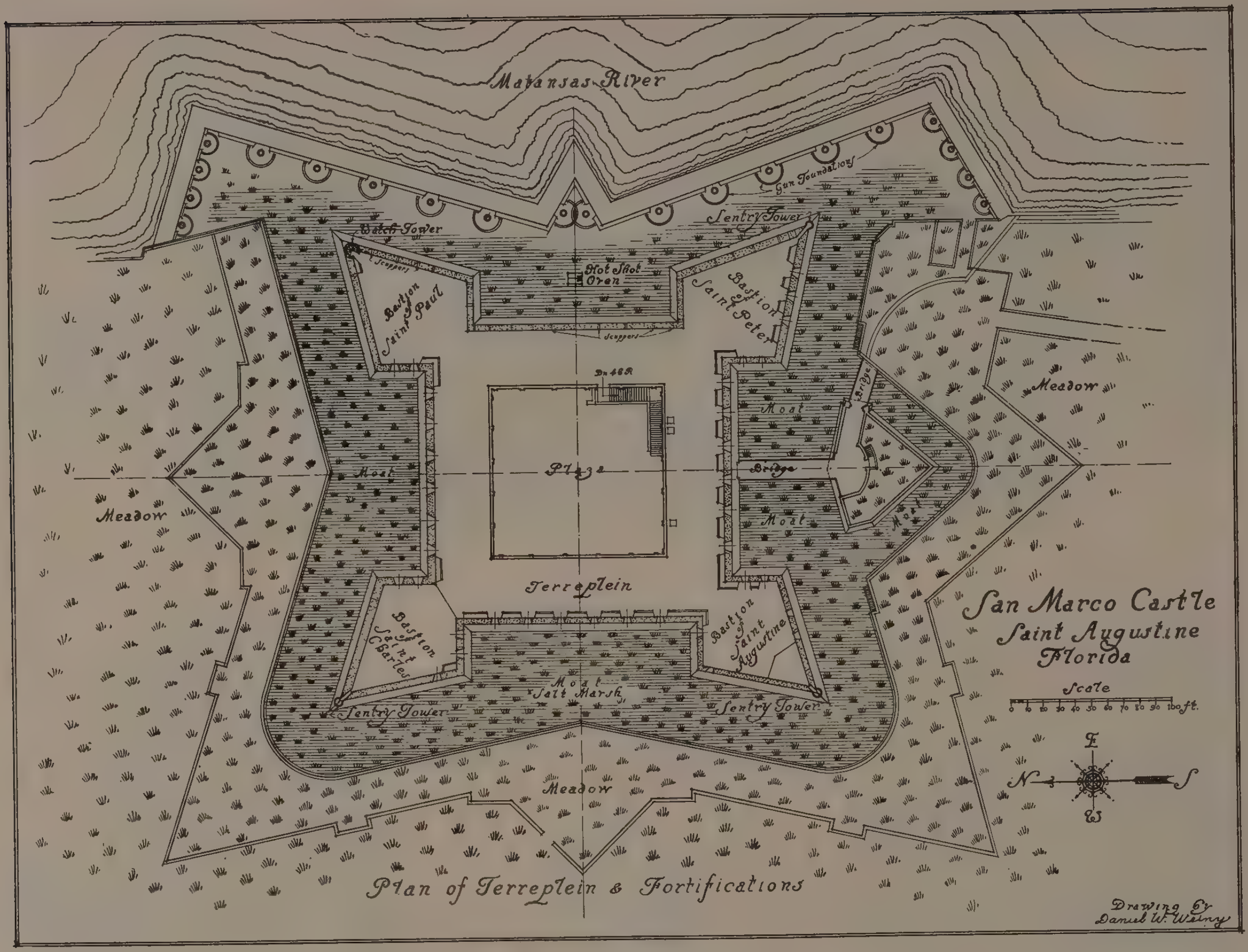
Feeling, perhaps, a sense of insecurity, due no doubt to the fact that they were surrounded by Indians, and their enemies the French had a near-by colony, the Spaniards' first efforts at construction were in the erection of a fort. Timber and dirt were the materials employed, but these proved to be but scant protection when in 1586 Sir Francis Drake plundered the town and sailed off, leaving the fort in ruins.

Not to be discouraged, Menendez ordered the fort to be repaired, but, not wishing again to trust in so flimsy a structure for protection, dispatched Hernando de Mestas to Spain with a petition that a fort be constructed of stone.

The king being amenable to the project, in 1595 Hernando returned with an appropriation and a plan of the fort. The erection was intrusted to Captain Don Pedro de Brazas y Garay, and that this gentleman did his work well the excellent state of preservation of the fort to-day is ample proof.

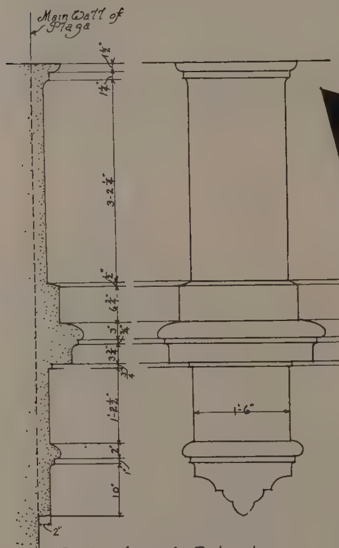
Negro slave labor was for the most part employed, though in 1640 Appalachian Indian prisoners were added to the workers' ranks. In spite of this, the erection proceeded slowly, for almost ninety years passed before it was entirely completed. From ancient correspondence the date of completion is fixed at 1690, but it was 1756 before it was officially ready for occupancy. However, if Don Pedro built slowly, he also built well, and it is perhaps best not to be too hasty in judging him slow when we stop to consider the obstacles he had to surmount. For the training of unskilled negroes and Indians, the repelling of frequent attacks by pirates and freebooters, the quarrying and transportation of materials, all were but a part of the day's work, so that, these things being considered, our hats are off to this Spanish Captain of the Engineers, who gave us our first real piece of architecture.

A turret, details of which are shown on the following page

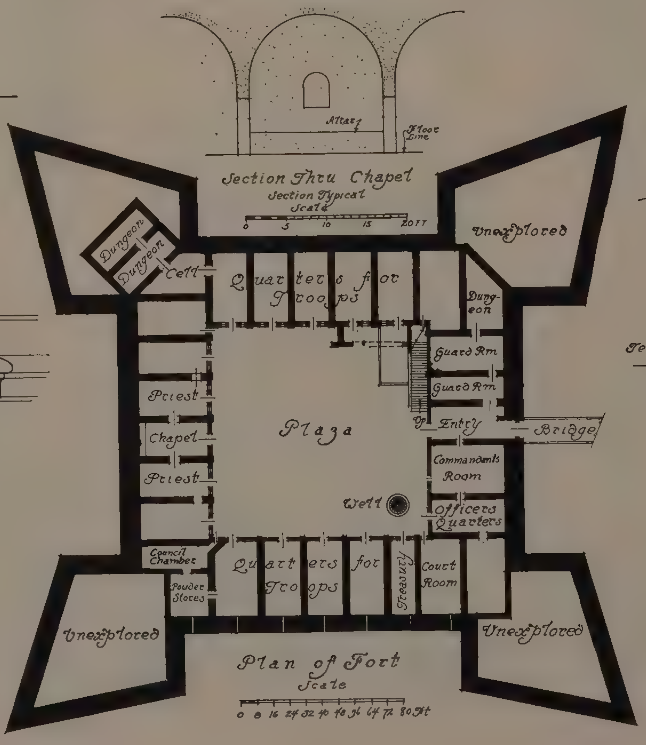


Plan of Terreplein & Fortifications

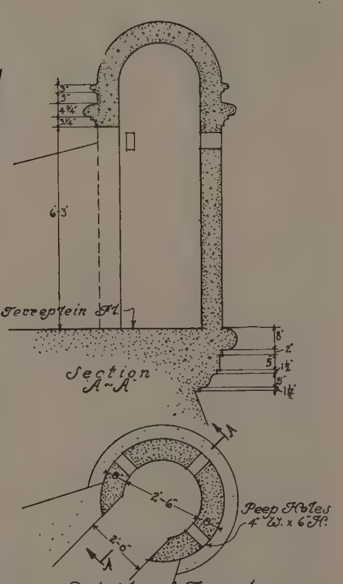
Drawing by Daniel W. Weiny



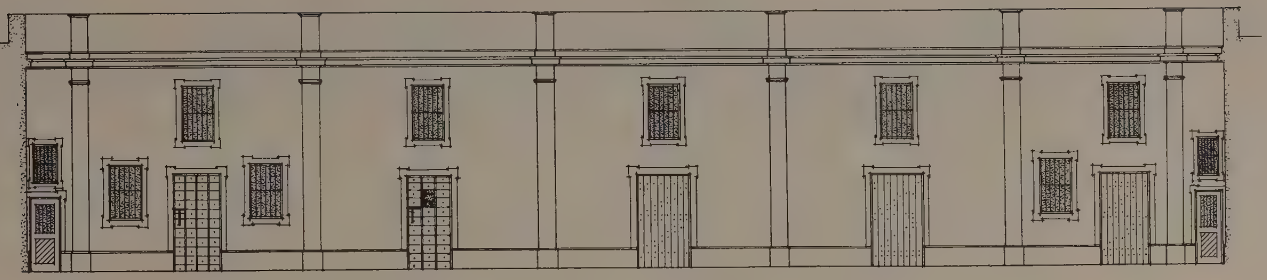
Details of Pilasters in Plaza



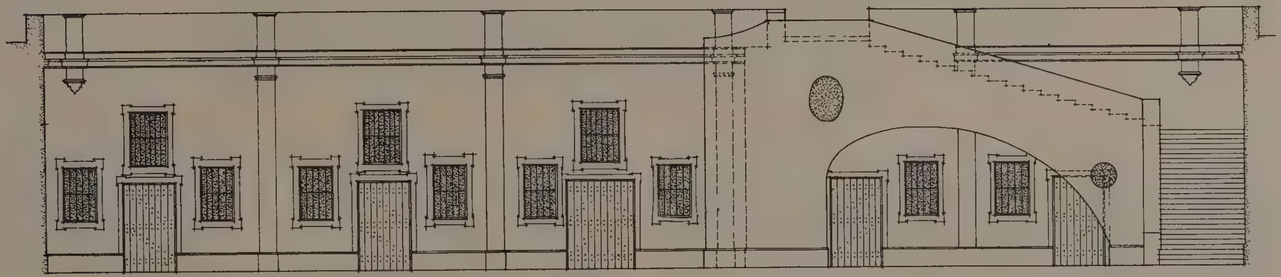
Plan of Fort
Scale



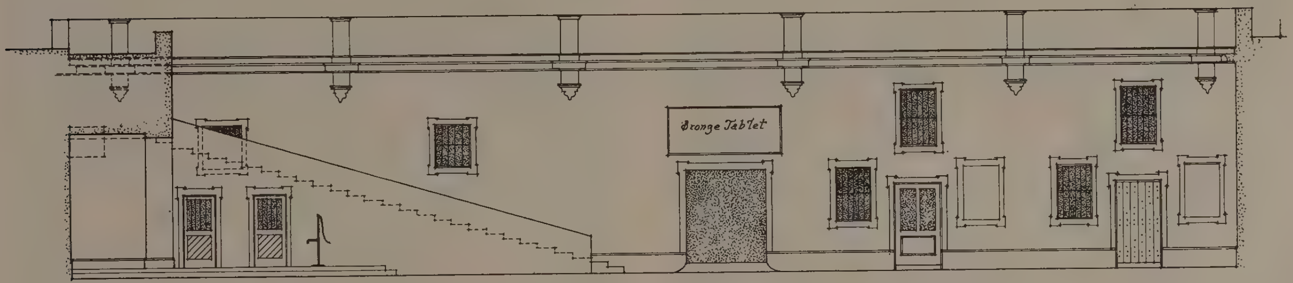
Details of Turret



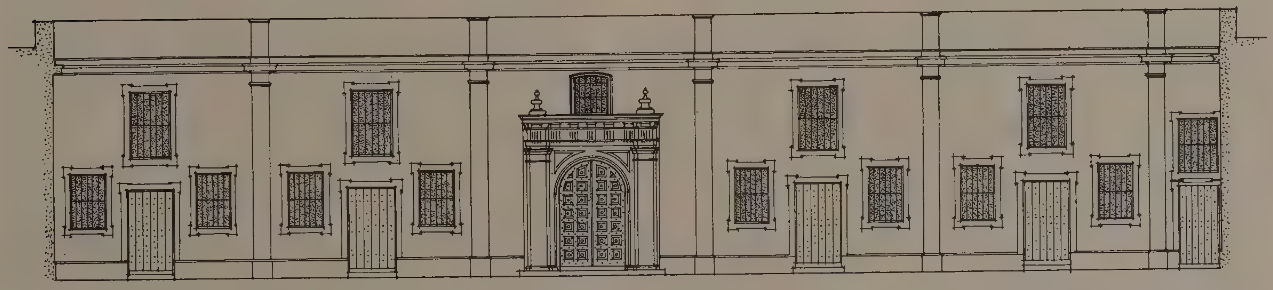
Elevation of West Wall of Court



Elevation of East Wall of Court



Elevation of South Wall of Court



· Elevation of North Wall of Court ·

The outside elevations with further details will be illustrated in the following issue

Immediately upon its completion, the governor with due ceremony hoisted the Spanish flag above its ramparts and named it "San Marco Castle," which name was retained until the United States Government renamed it "Fort Marion" in honor of General Francis Marion.

The fort is built of "coquina" stone, a shell rock of natural formation found upon the east coast of Florida. It is not a hard stone and does not permit the working of delicate mouldings, stucco being used for these, but it is highly resistive to gunfire. In color the fort is a rather cold gray, this being the color of the stone in the vicinity; the stone in the southern portion of the State being of a rich golden brown.

Surrounding the fort is a deep moat, which was filled by the rise of the tide, while outside the moat are some outpost fortifications.

To enter the fort two bridges must be crossed, the first leading to a barbacan where a guard was stationed, and the second, a drawbridge leading to the sallyport, the only entrance to the fort. On each side of the entrance are the remains of pulley-blocks used in raising and lowering the drawbridge, while directly above the doors is an opening through which molten lead or scalding water could be poured upon the heads of invaders. But the most interesting thing about the sallyport is the thickness of the doors—four and a half inches—with their ponderous and ingenious iron hardware, even to-day in excellent condition.

The only entrance to the fort, originally approached over a drawbridge

These doors open into an entrance hall, to the left of which are the commandant's room and the officers' quarters, while on the right are two guard-rooms with small, crude fireplaces. Opening off the farther guard-room is a dungeon.

In general, the construction of the fort is a series of barrel vaults, each one forming a room or casemate, the vaults carrying the terreplein above. The interior walls are also of coquina stone and have practically no architectural embellishment except the walls of the Plaza, into which we pass from the entrance hall.

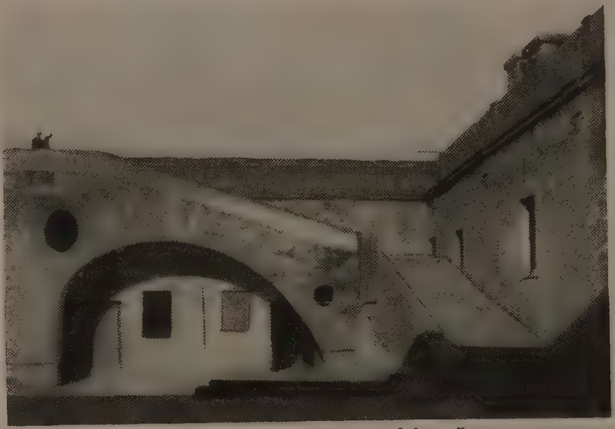
Around the Plaza, the floor of which is of stone, runs a base course which receives the pilasters, while at the top and on a level with the terreplein a stucco cornice runs around. All the important rooms of the fort open into the Plaza, in one corner of which there is a large well.

At the southwest corner of the Plaza is the court-room, with a raised platform at one end for the judges. The casemate next to this is the treasury, the door of which has a large and ponderous lock and is heavily covered with iron straps, bolted on.

At the northwest corner of the Plaza is the council-room, and opening off this is a casemate said to have been used as a powder-magazine.

Directly opposite the main entrance to the Plaza is the chapel entrance, the doorway of which is by all odds the most ornate bit of architecture in the fort. The upper portion of the doorway is original, the lower part having been destroyed, but recently restored, it is said, in accordance with the original plans obtained from the Spanish Government.

Entering the chapel, a rather bare-looking room greets us, although some beautiful green moss and lichens on the walls help in some measure to cover its plainness. Upon looking closer, however, we are able to construct in our mind's eye a fairly good picture of what the room was originally like. On each side of the door were two basins for holy water and, on one of the walls, wooden stubs embedded in the stone probably indicate the place where a confessional booth was fastened. At the far end a raised stone platform marks what was left of the altar, while over this is a niche where some holy object was placed. Near the spring line of the vault are some old beam-ends which may have been used to support a choir platform.


Stairway from the Plaza to the terreplein. It was once a ramp for hauling up guns

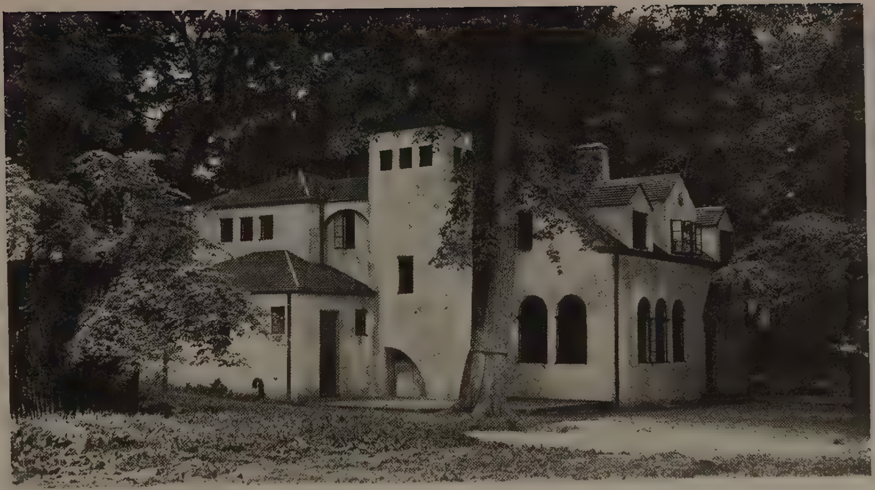
Returning to the Plaza, and looking toward the east wall, we see a stairway, once a ramp for hauling up guns, leading up to the terreplein. A rather unique type of arch carries these steps, it being constructed without any keystone.

Ascending these steps to the terreplein, a pleasant view over the countryside rewards us. To the south the cathedral spire rises above the town and eastward we see Anastasia Island, with its lighthouse, and the Atlantic Ocean breaking upon its beach.

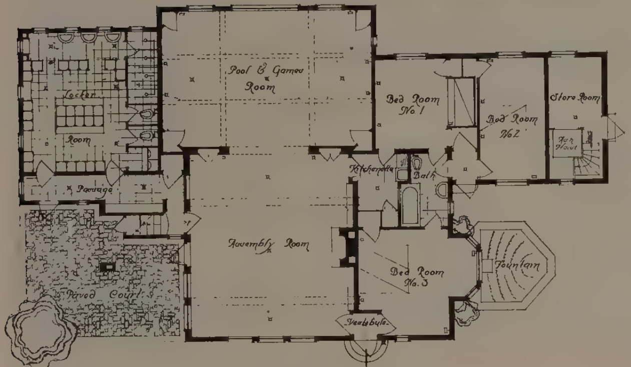
The floor of the terreplein is of stone and is inclosed by a high parapet wall pierced with openings for guns. Three of the bastions have sentry turrets, while the fourth and northeast one has a watch-tower. The watch-tower walls are plentifully scarred with bullet holes, as are the parapet and main walls.

As we gaze seaward through a gun opening we can almost see in our imagination Spanish galleons riding at anchor and hear the sentry's tread on the stone paving, but at this point the guide interrupts our reverie by telling us that the fort closes at six.

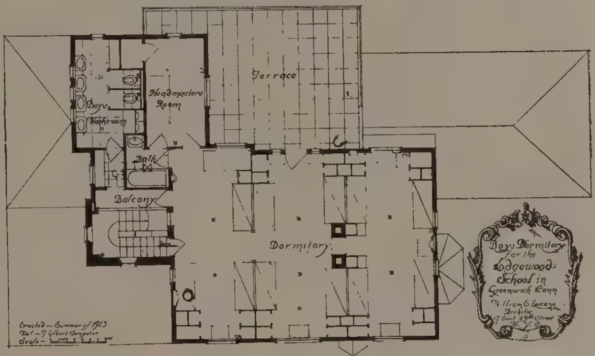
Boys'
Dormitory,
Edgewood
School,
Greenwich,
Conn.



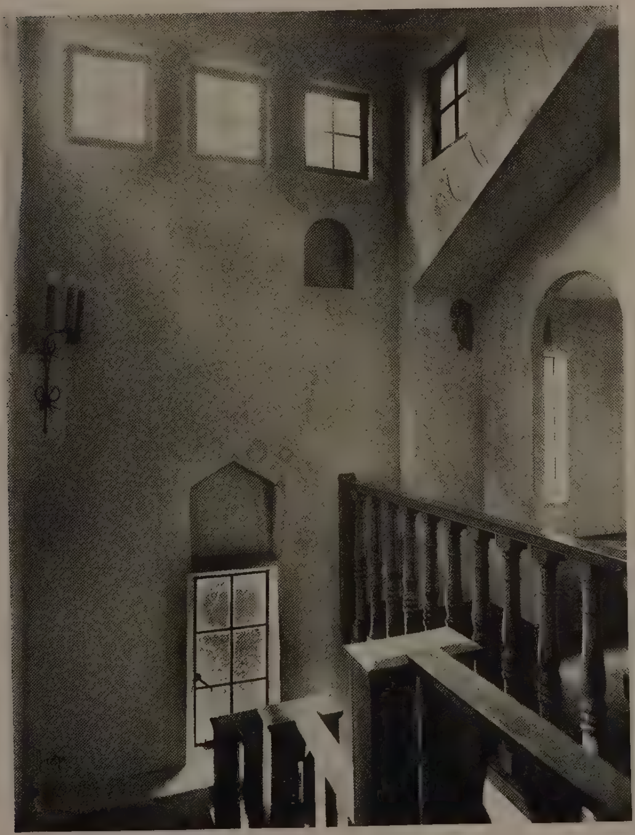
WILLIAM
E.
LESCAZE,
ARCHITECT

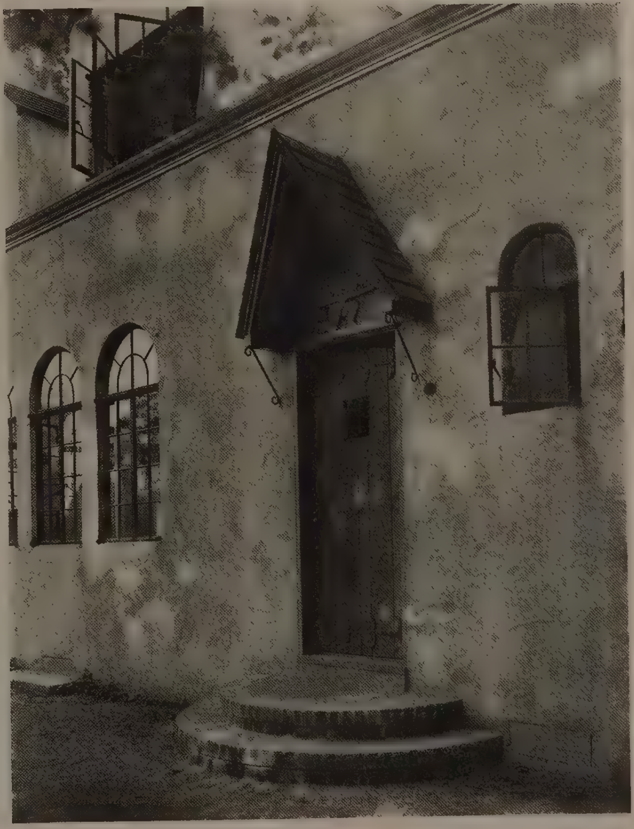


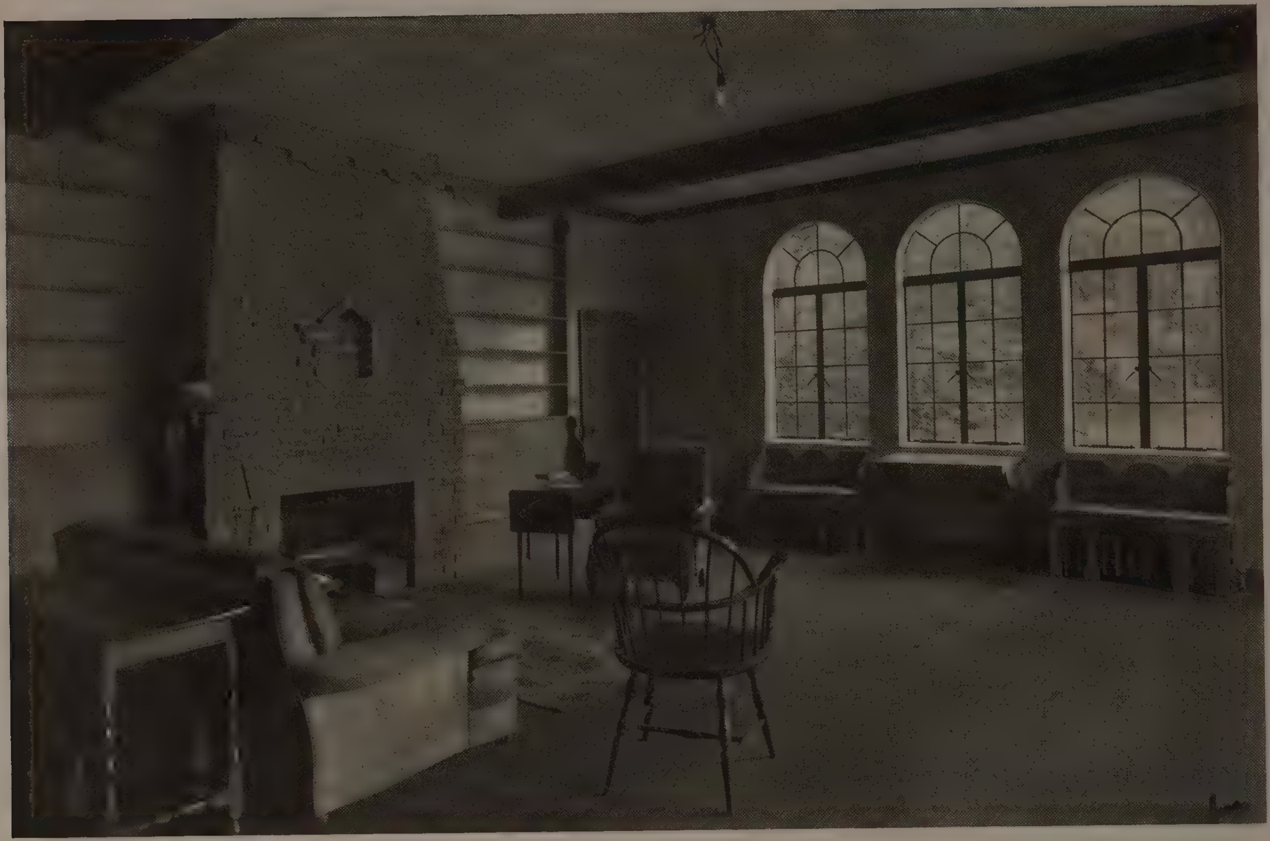
First Floor Plan


Terrace
Headmasters Room
Boys Washroom
Bath
Balcony
Dormitory
Erected ~ Summer of 1925
Del ~ J. Gilbert Sangster
Scale ~
Boys Dormitory for the Edgewood School in Greenwich Conn
William E. Lescaze Architect 17 East 49th Street N.Y.C.

Second Floor Plan

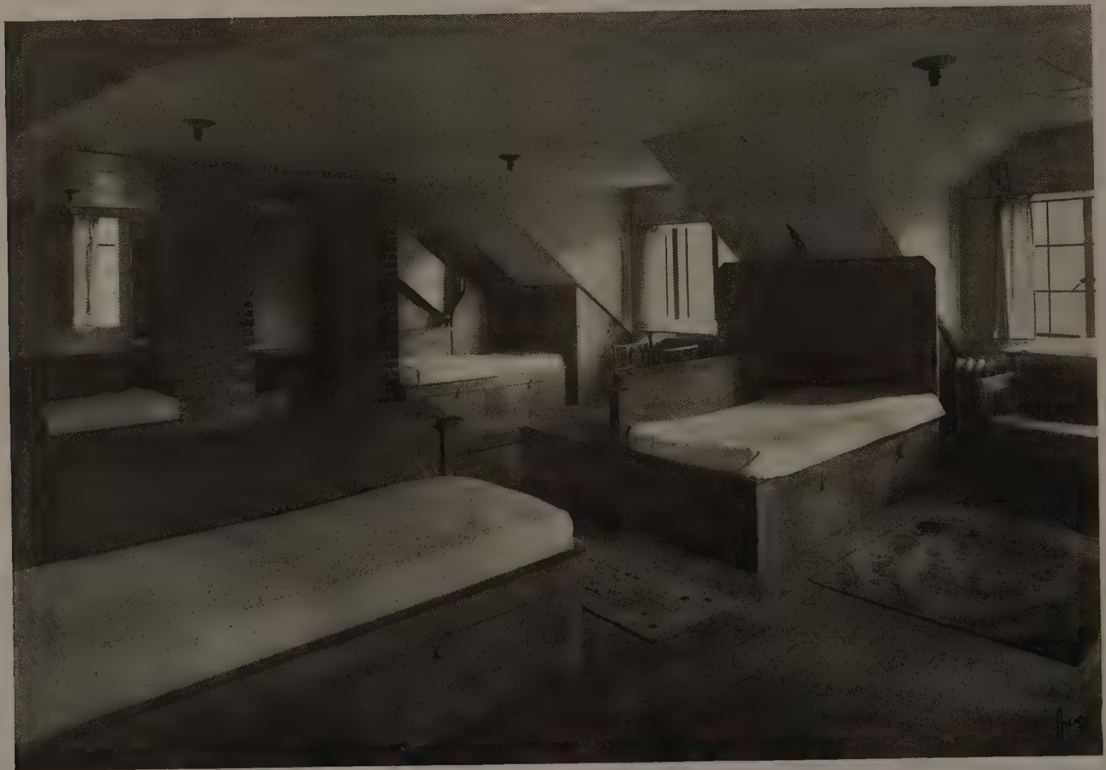






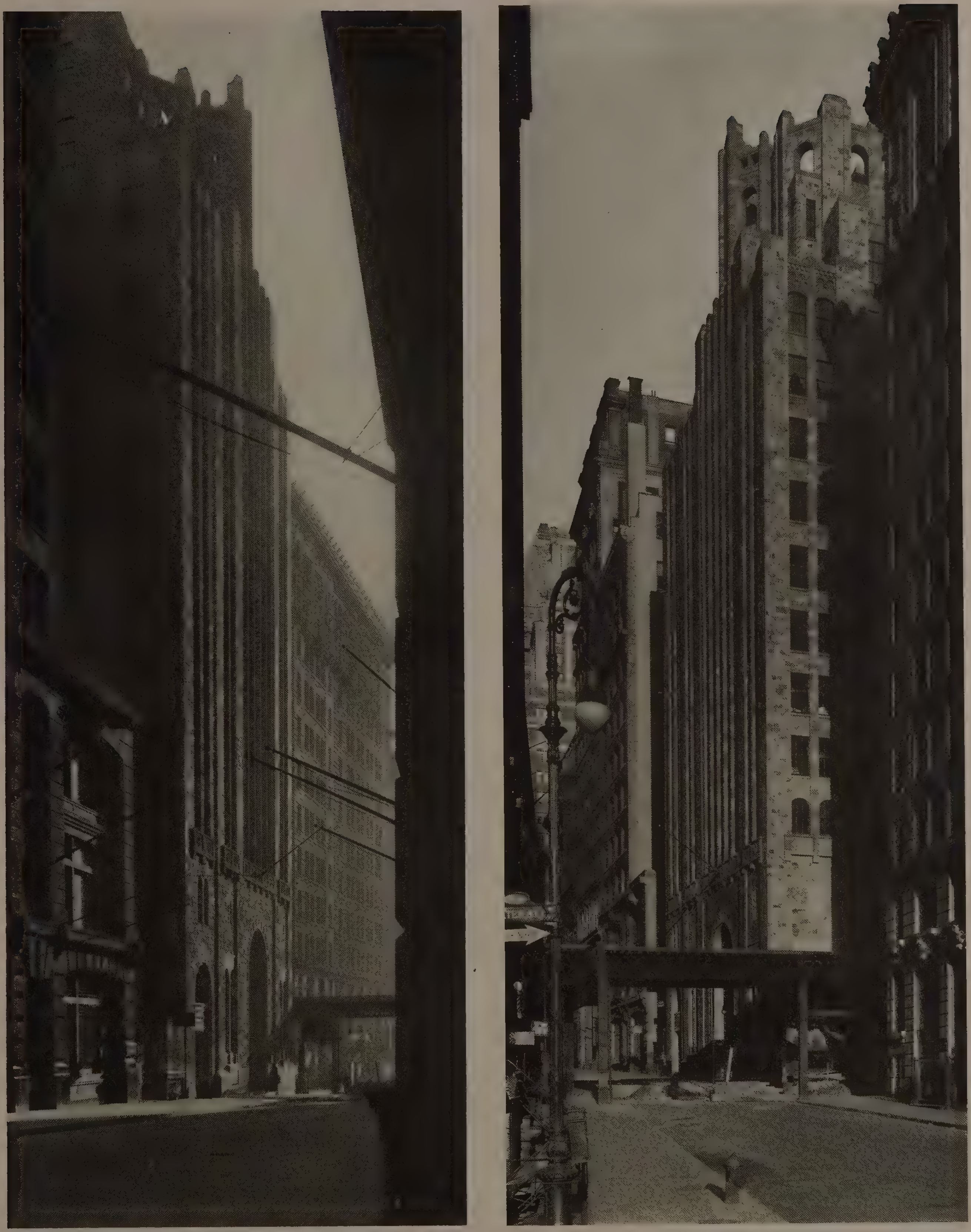
Assembly-Room (still unfinished as to fixtures and furnishings)

The Dormitory

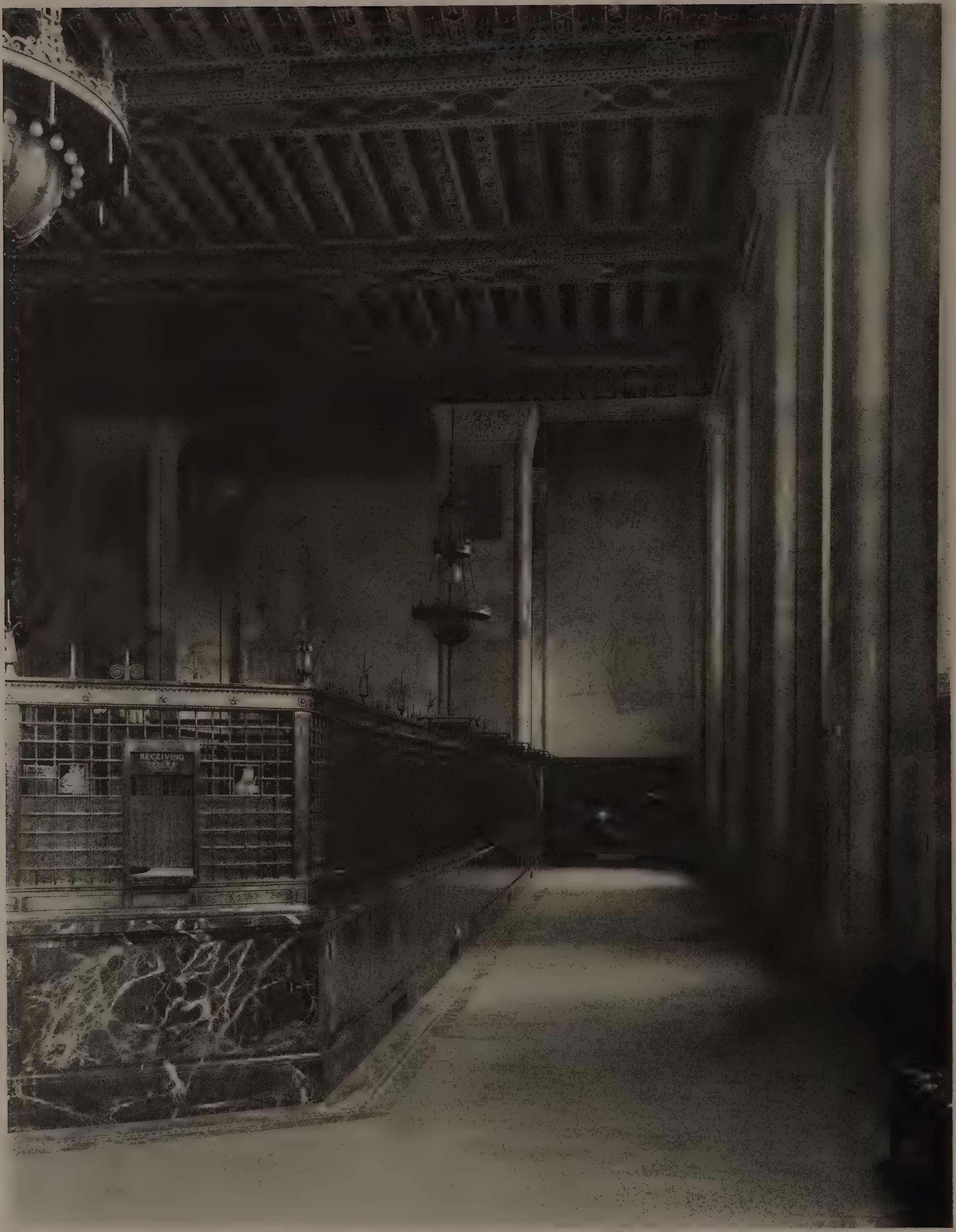


Boys' Dormitory, Edgewood School, Greenwich, Conn.

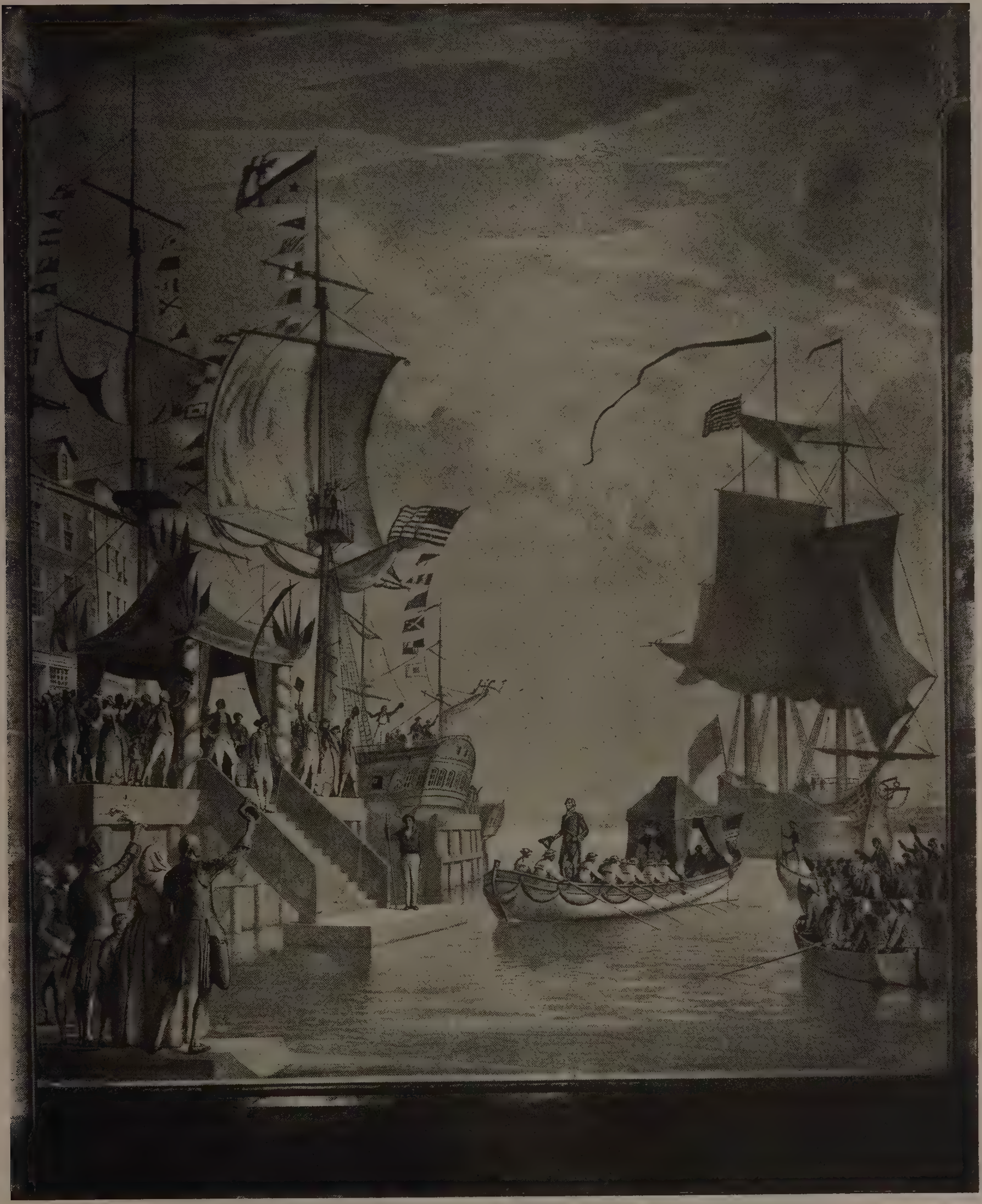
WILLIAM E. LESCAZE, ARCHITECT



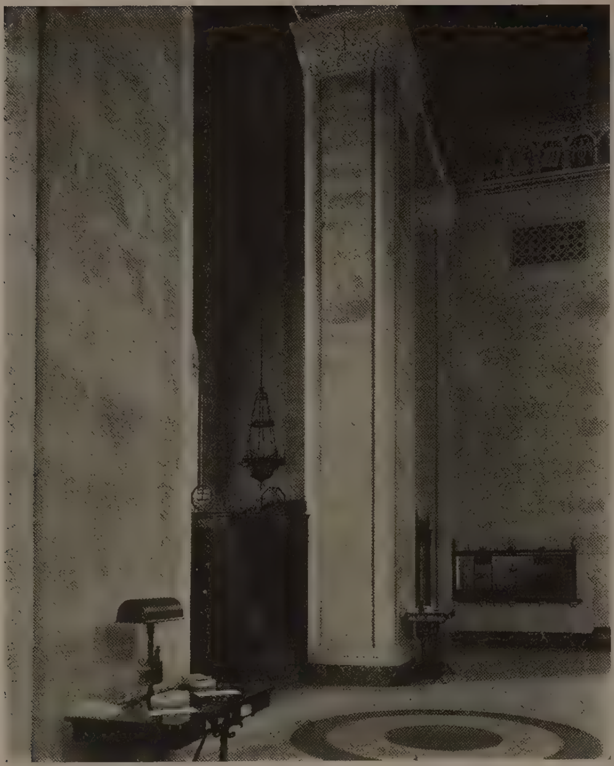
Seamen's Bank for Savings, New York BENJAMIN WISTAR MORRIS, ARCHITECT

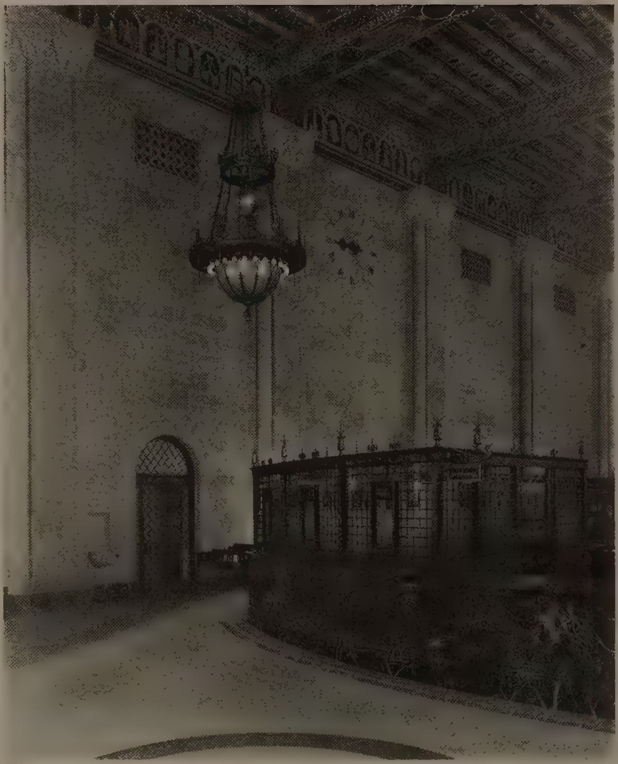


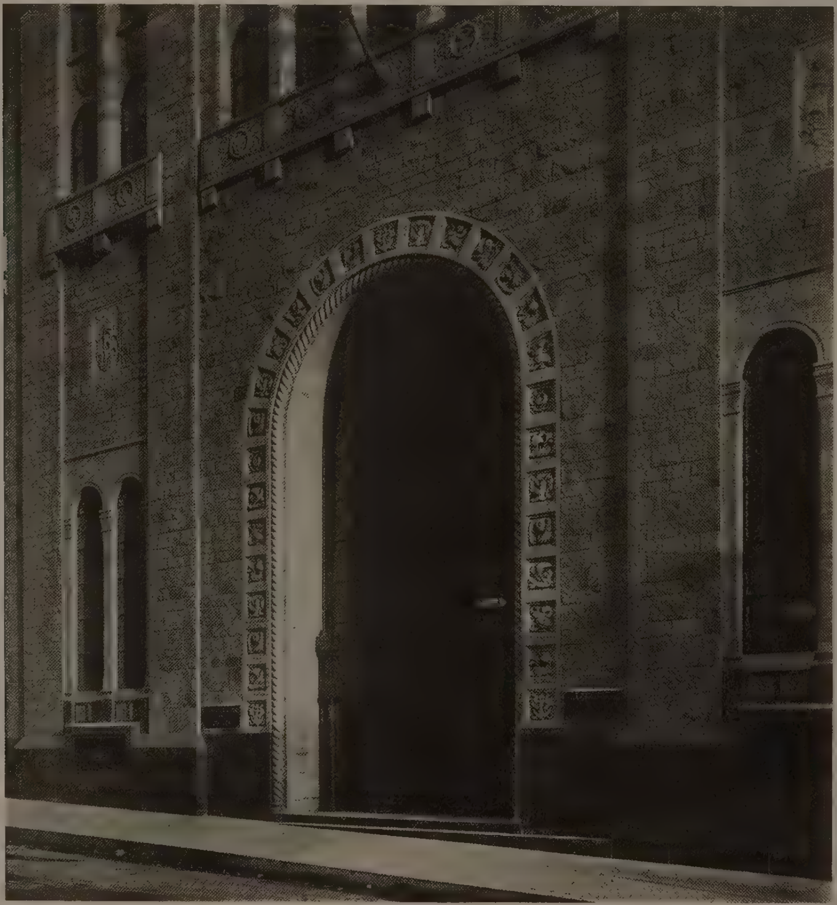
Seamen's Bank for Savings, New York BENJAMIN WISTAR MORRIS, ARCHITECT



Central Mural Panel—Washington landing at the foot of Wall Street ERNEST PEIXOTTO, PAINTER
Seamen's Bank for Savings
New York

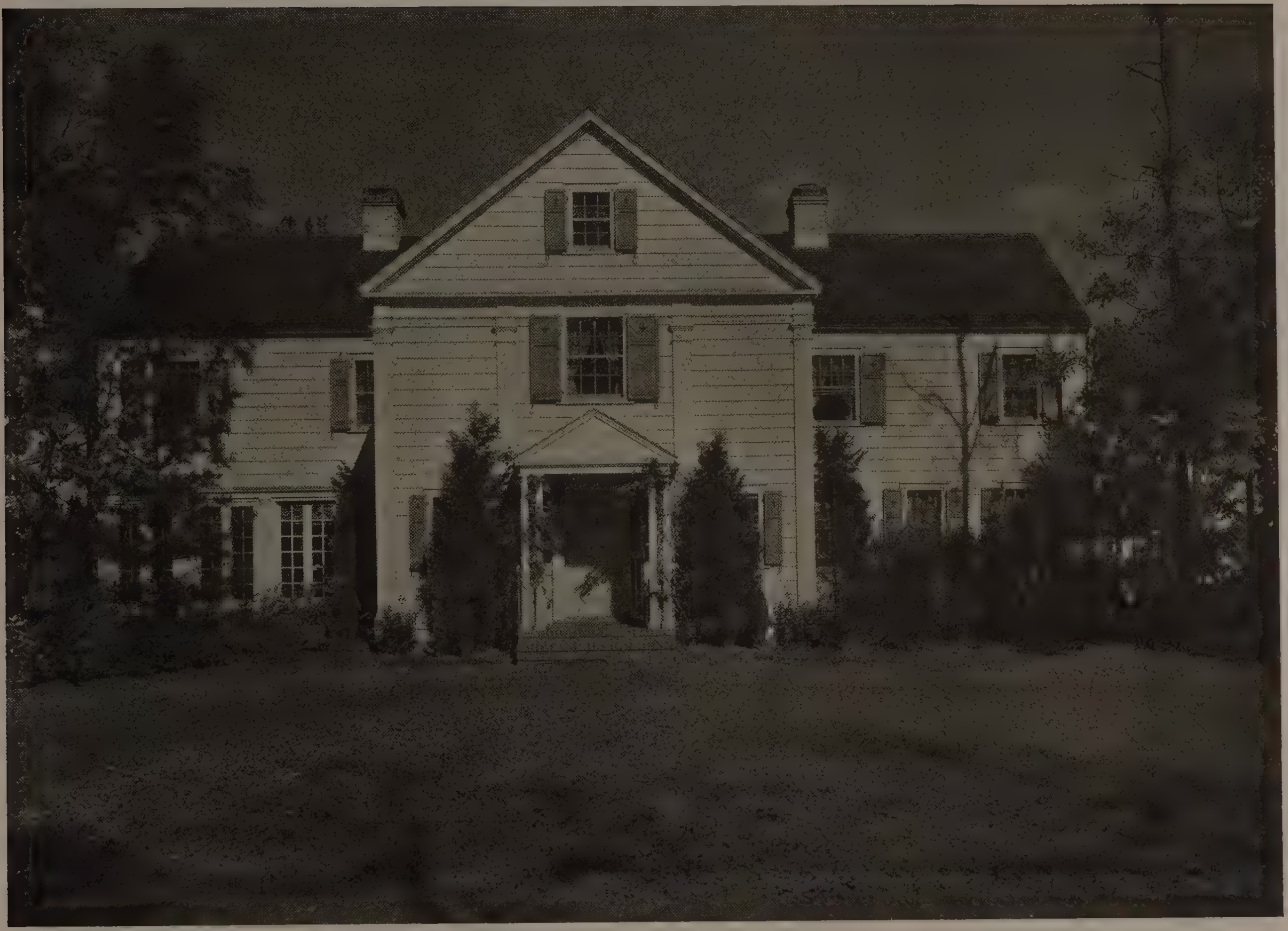


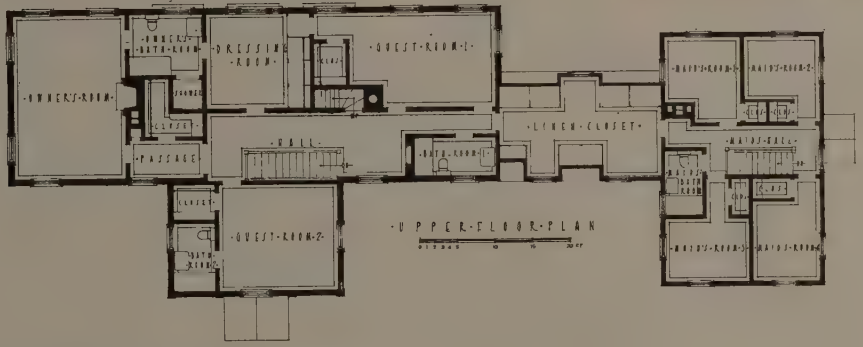


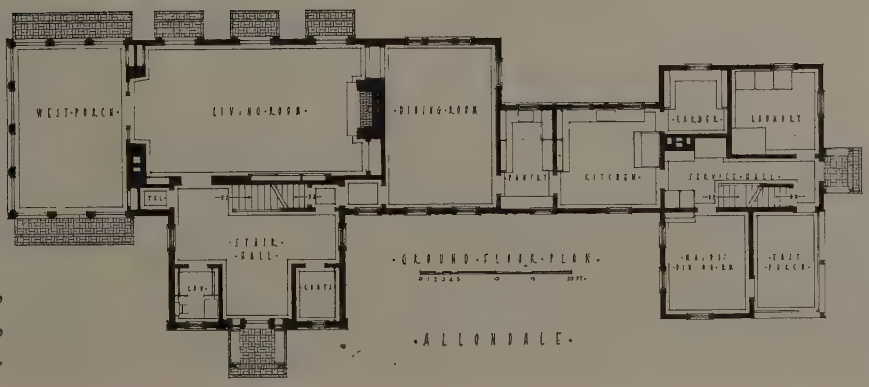


Seamen's Bank for Savings, New York

Benjamin Wistar Morris, Architect

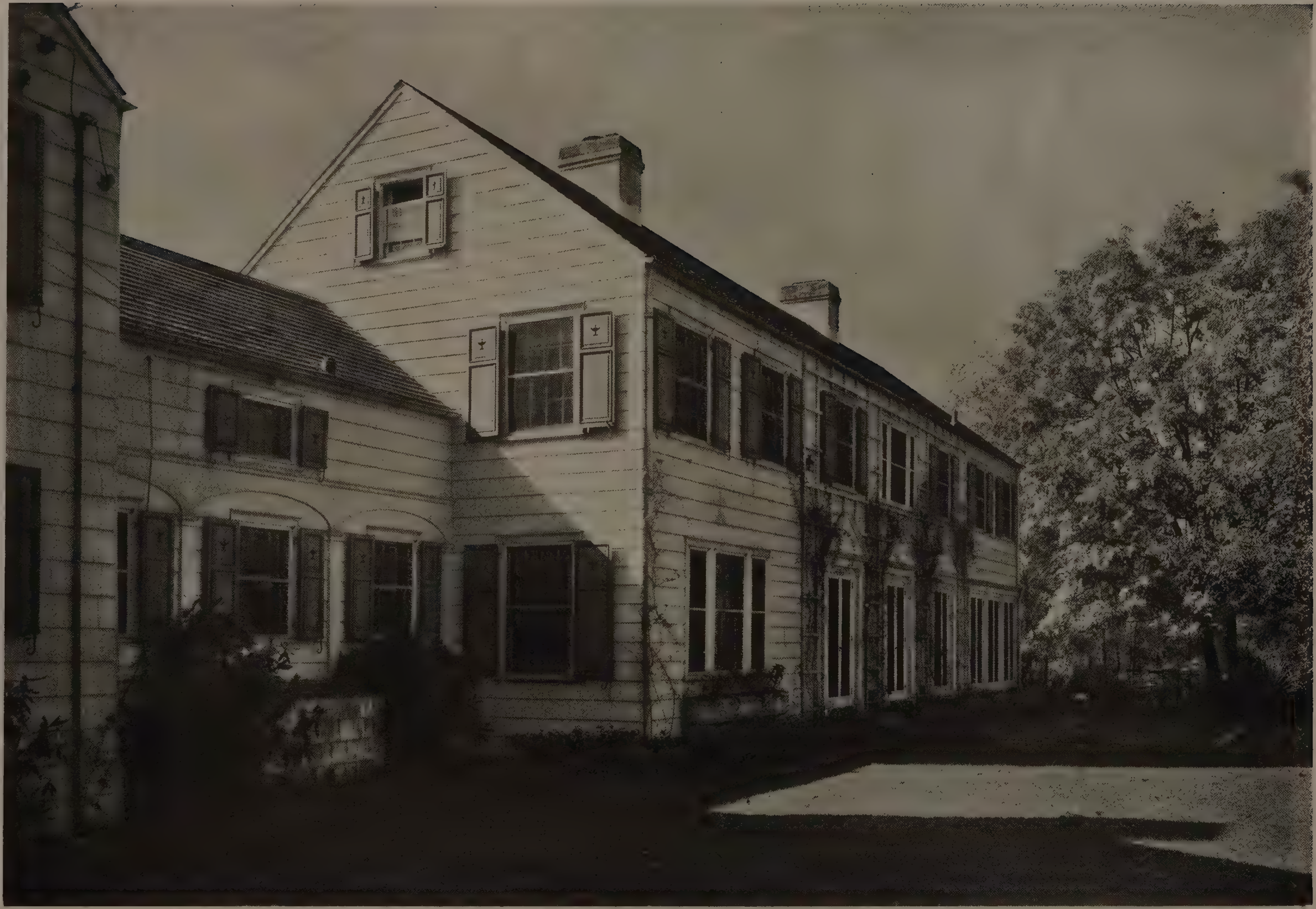




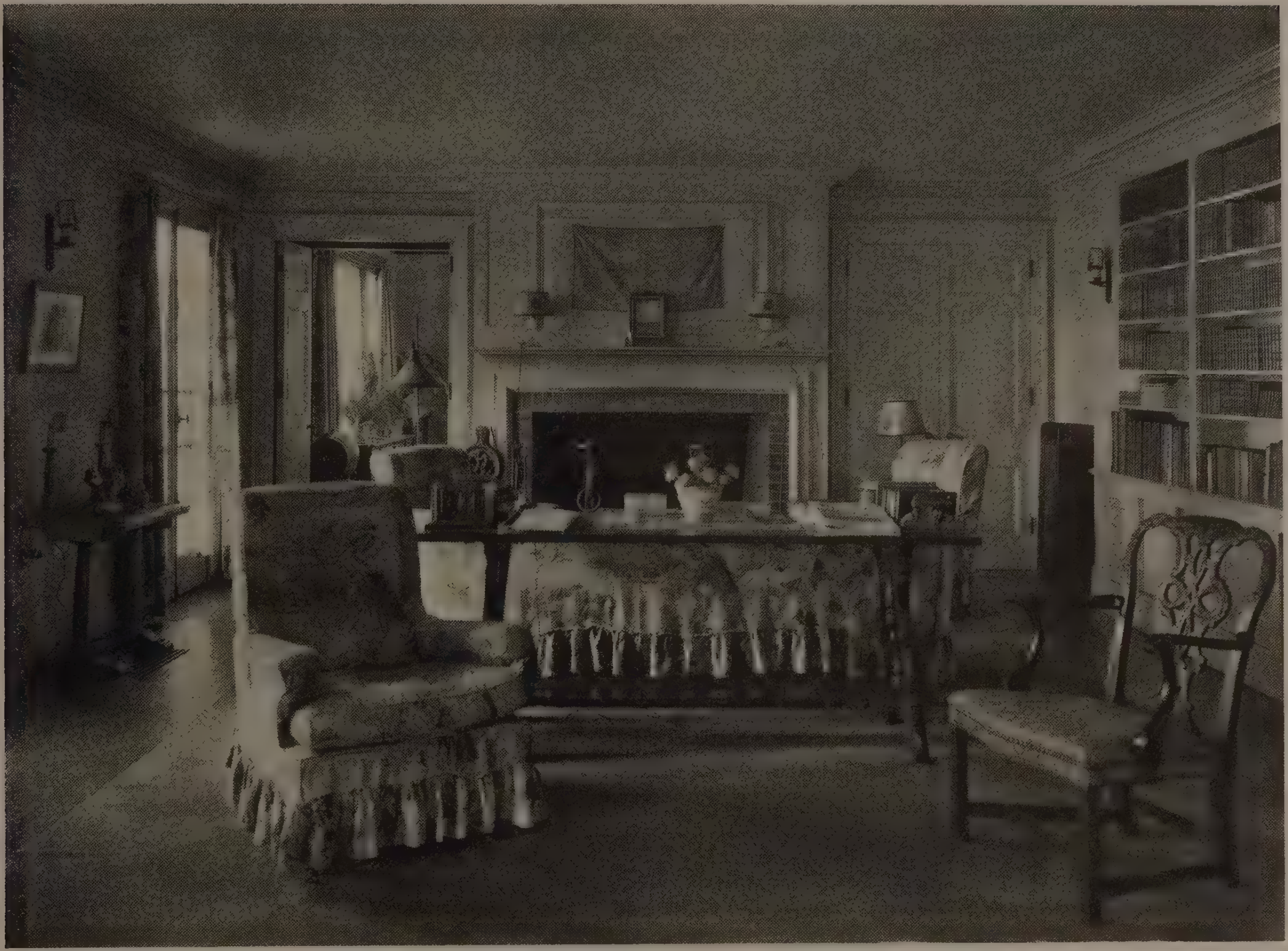


Allondale,
Huntington,
N. Y.

WILLIAMS
& BARRATT
AND
JOHN G. STASSE,
ARCHITECTS

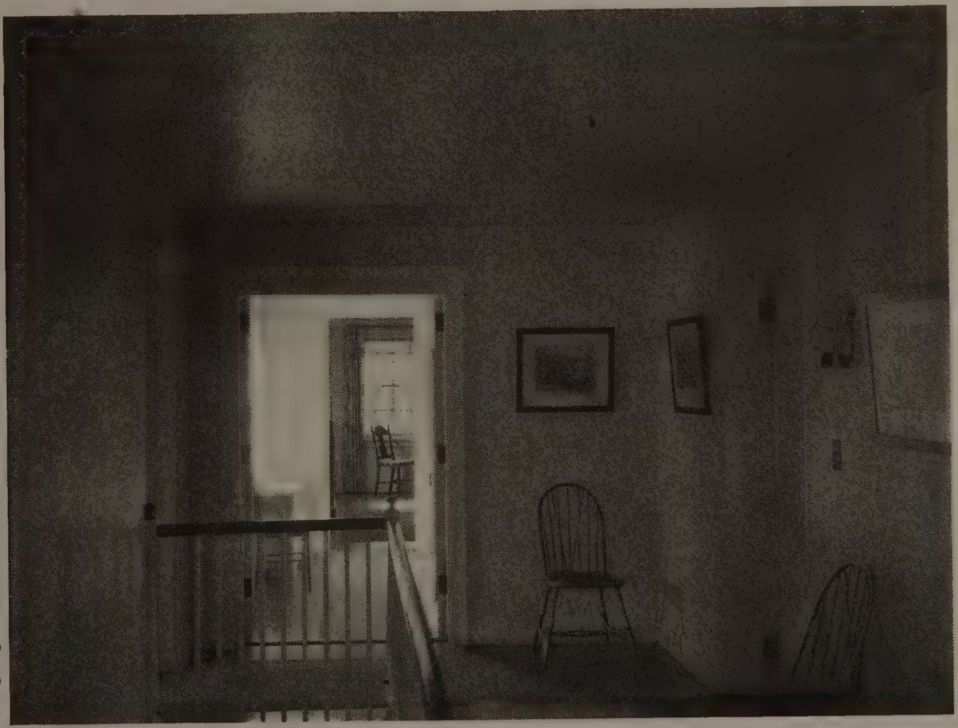


Allondale, Huntington, N. Y. WILLIAMS & BARRATT AND JOHN G. STASSE, ARCHITECTS



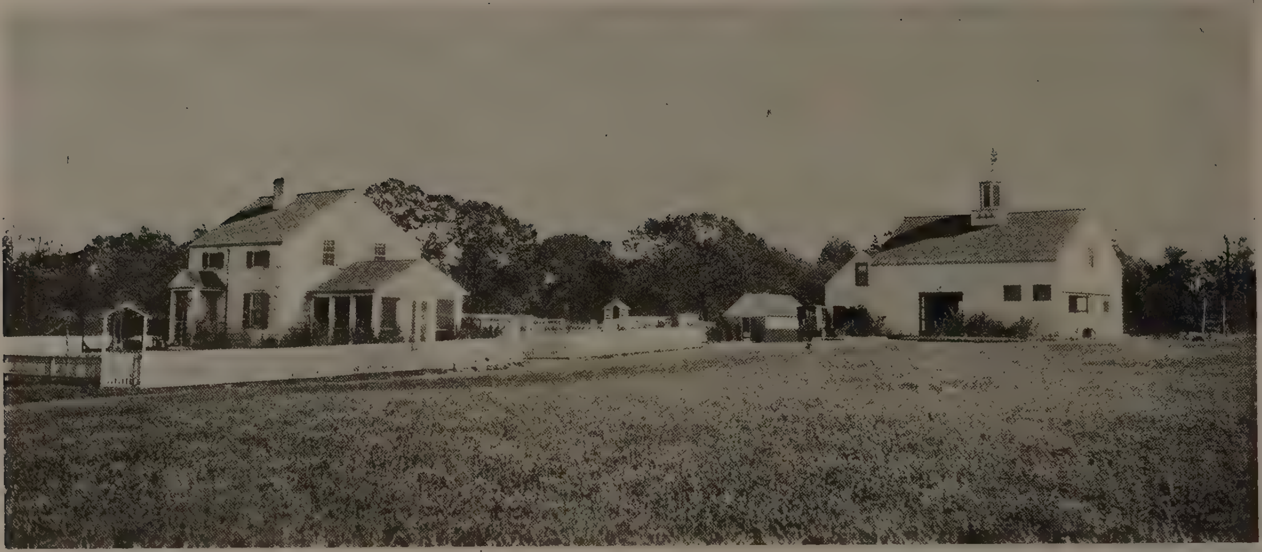
The Living-Room

Upper Hall

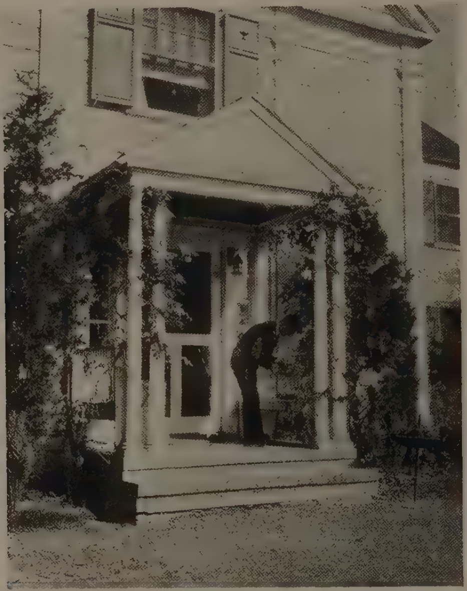


Allondale,
Huntington,
N. Y.

WILLIAMS
& BARRATT
AND
JOHN G.
STASSE,
ARCHITECTS



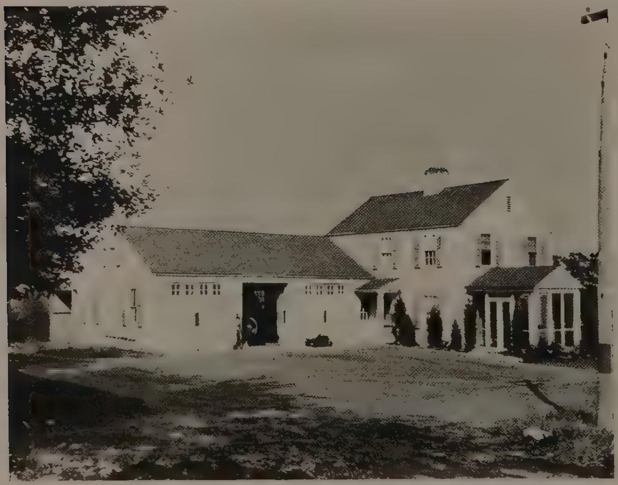
Gardener's Cottage and Stables



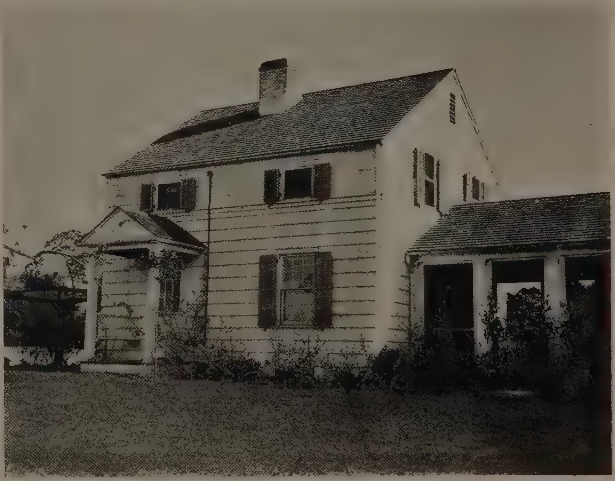
Allondale,
The Country Home
of
George Allon Fuller,
Huntington,
N. Y.

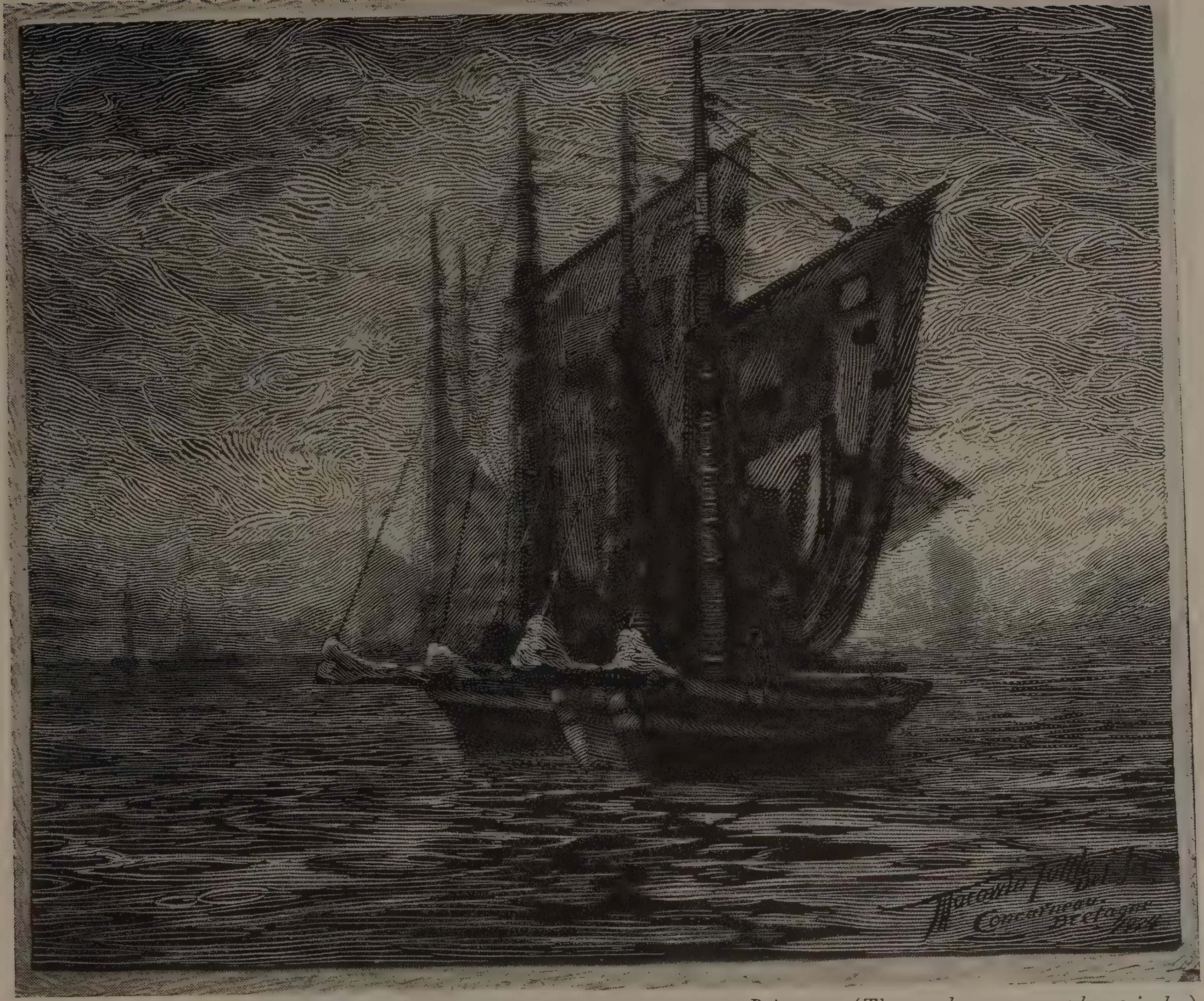
WILLIAMS & BARRATT
AND
JOHN G. STASSE,
ARCHITECTS

Garage and
Chauffeur's Quarters



Gardener's Cottage





Fishing-boats at anchor in the Port of Concarneau, Brittany. (The panel measures 25 by 30 inches)

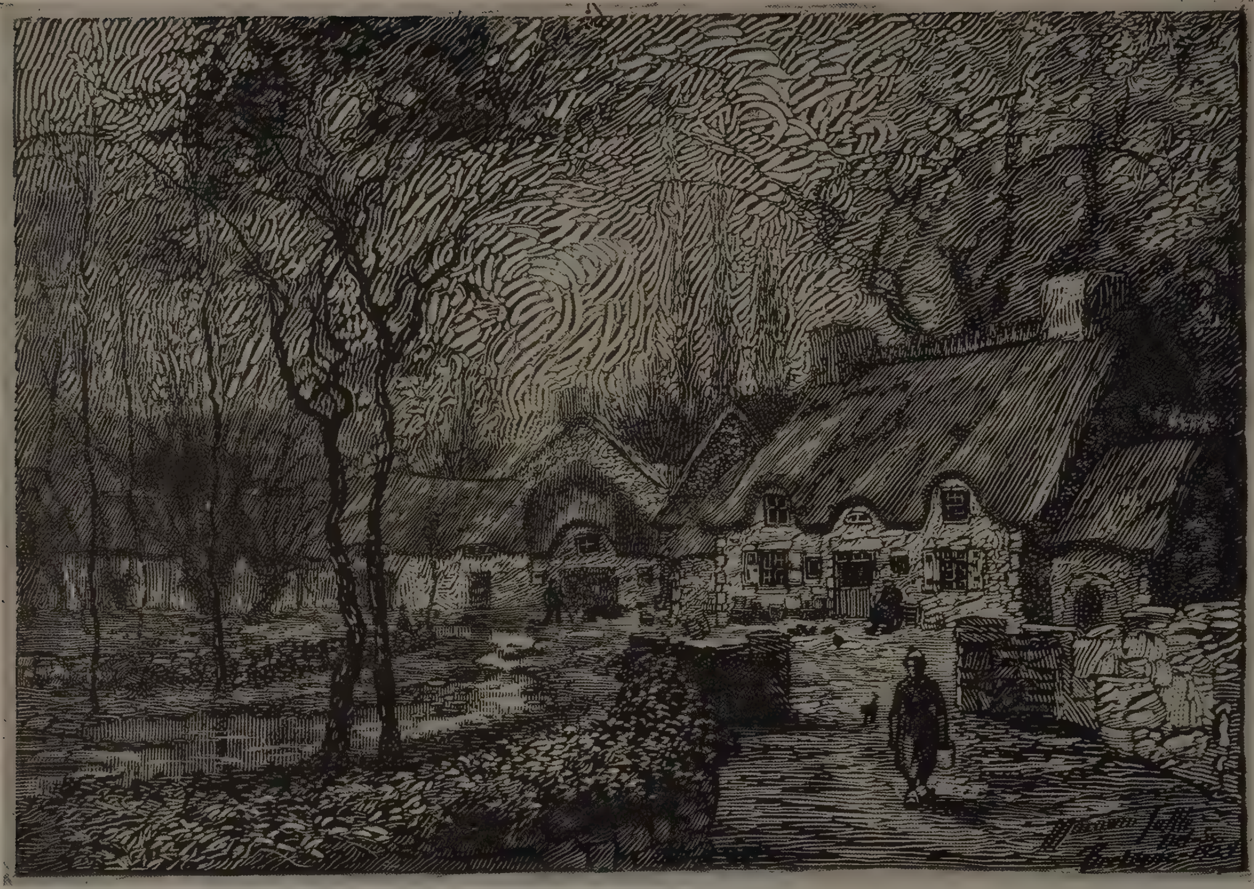
Macowin Tuttle's Wood Gravures

HANGING upon one of the walls of the recent Exposition of Architecture and the Allied Arts, a most unique and decorative overmantel held the critical eye of many visitors—a French landscape, drawn and engraved directly from nature in the "lost art" technic of wood-engraving. The graceful alternating lines of natural wood and black surface beautifully expressed all the texture, form, movement, light, and shade so dear to lovers of the outdoors.

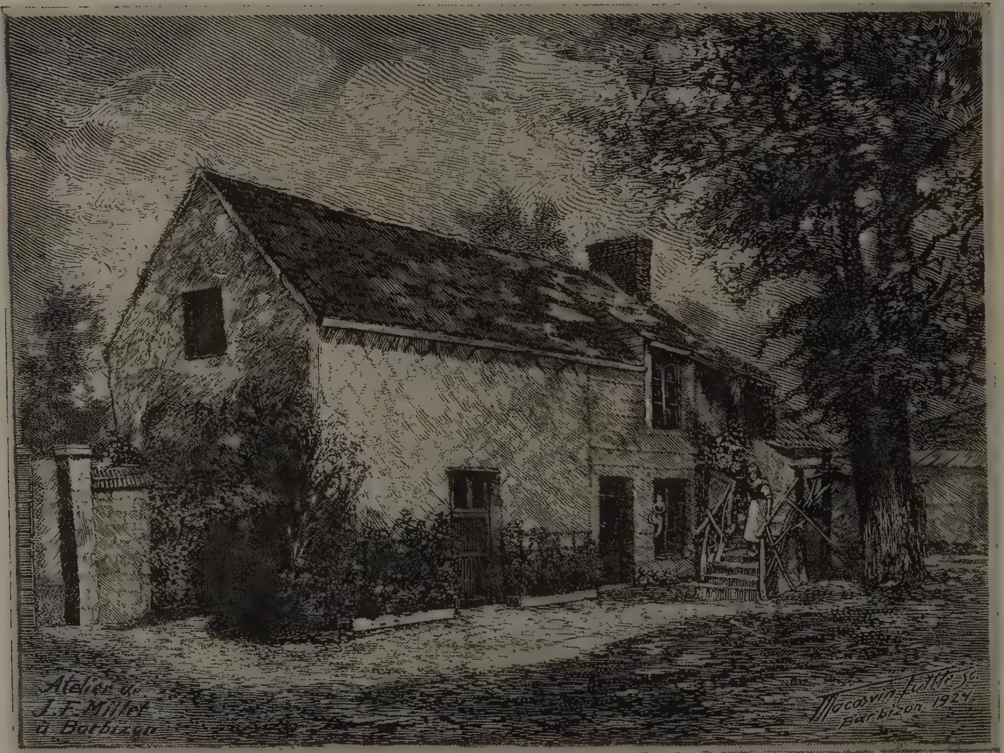
The artist and exhibitor, Macowin Tuttle, back in the early nineties was a young American wood-engraver, just "arrived" in the art magazine world. With the invention of the half-tone and zinc-etching, wood-engraving languished, and Tuttle laid aside the graver, took up the pen and brush and entered the wider field of art. Studying under Chase and Duveneck in America and the Julian Academy of Paris, he became a landscape-painter. Macowin Tuttle loves to paint and study in intimate touch with nature, and it was but a natural sequence that eventually he should give his graver an equal place alongside his brush as a vehicle of expression for his art.

This large "wood gravure," as he calls it, is his direct and finished message from nature—the end in itself. It is not made for reproduction nor related to the process of printing in any form. It has an individual equality with his paintings. As a form of expression it is said by many art critics to be unique in the history of art.

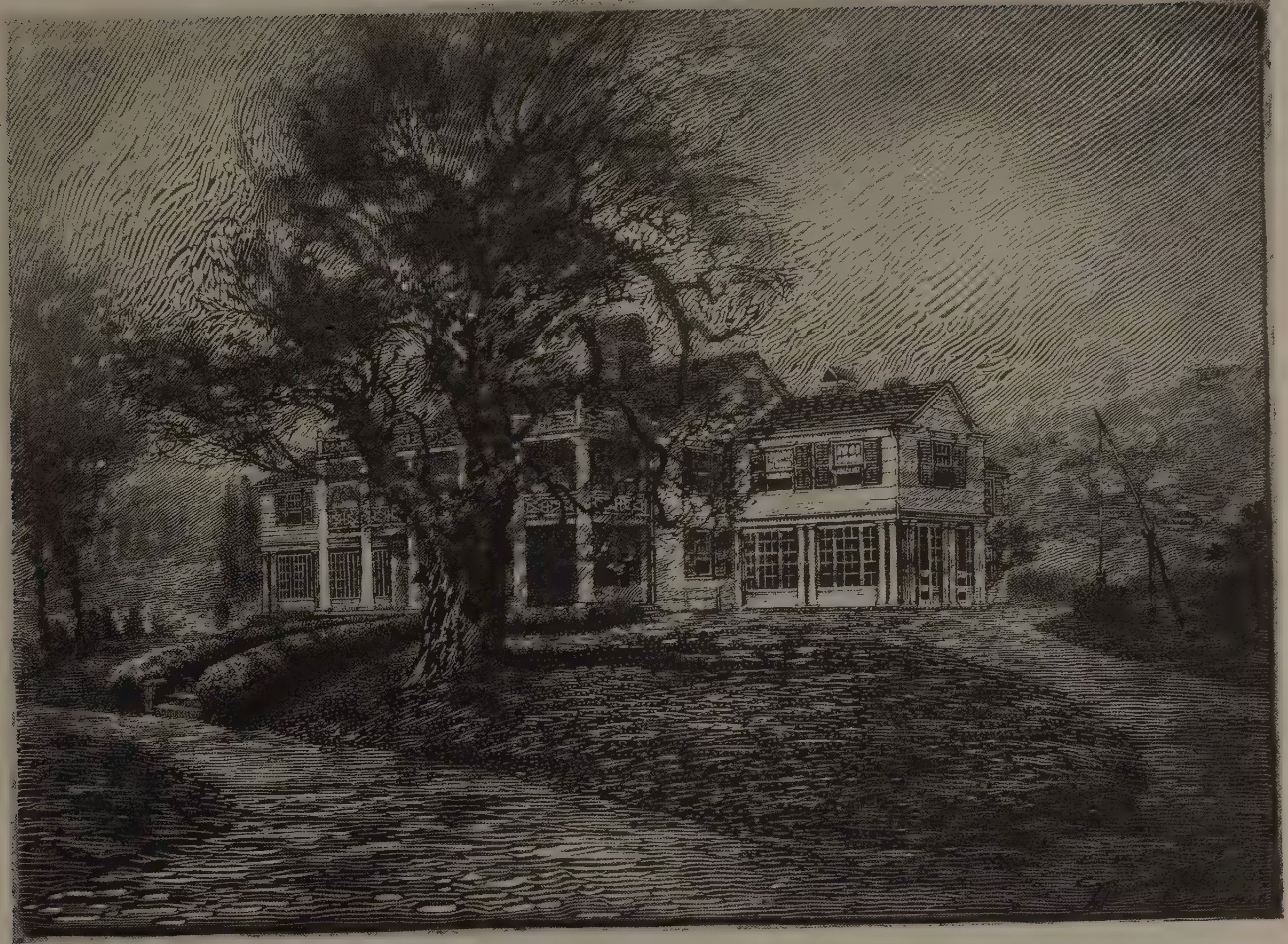
For many centuries wood-engraving was the world's greatest graphic art. Indeed, it may have been the mother of all movable printing-types. Slowly developing through the centuries, passing from the "Black



Brittany farm

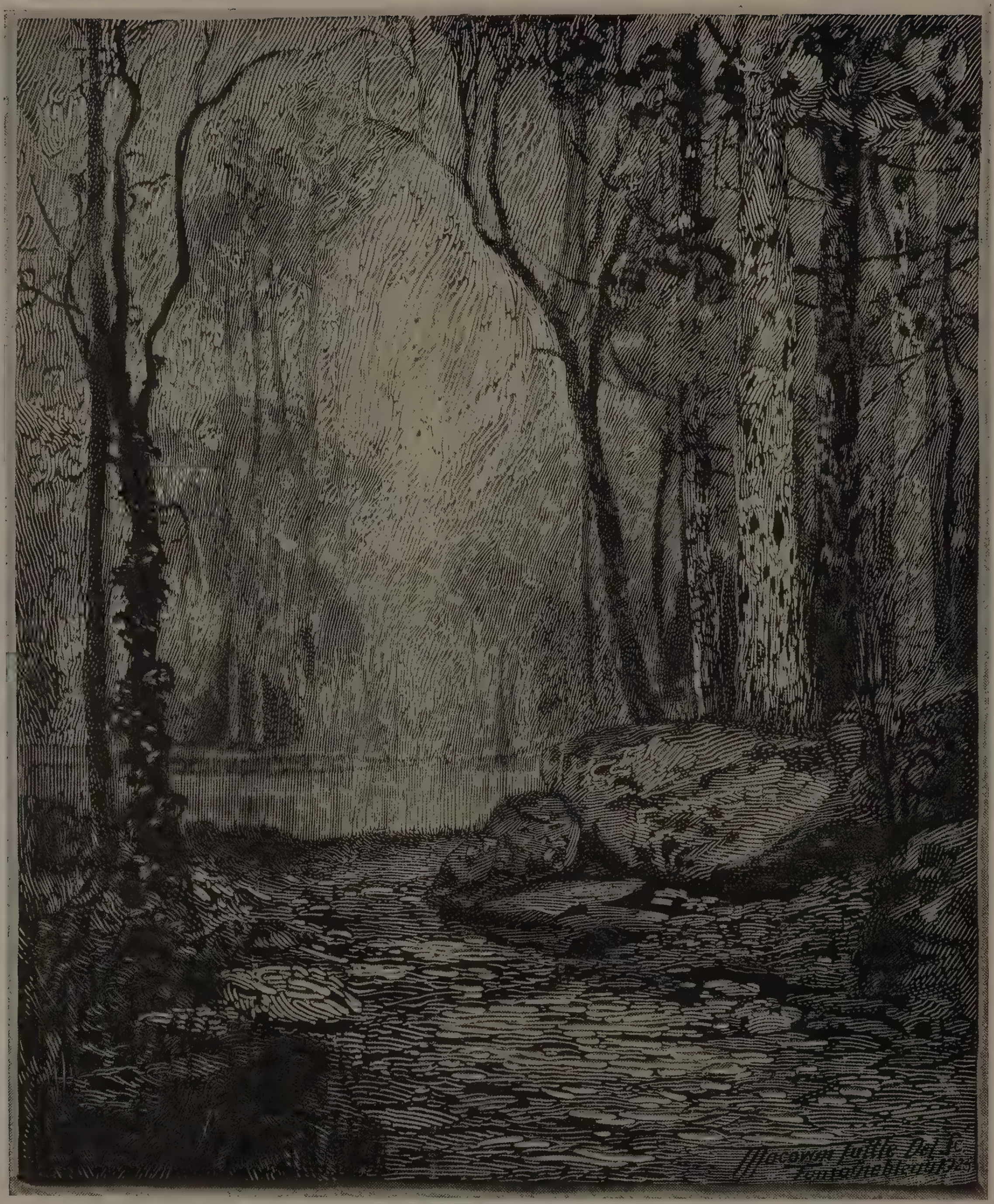


Home and studio of
Jean François Millet
at Barbizon



"Sunset Ridge," the country home of George P. Case, Norfolk, Conn.

Connecticut landscape



Forêt de Fontainebleau, "*Betrothal Rock*"

line" to the "White line" periods, it came to America closely following English ideals, until the young Americans broke through and brought the art to its highest achievement through the *Harper*, *Century*, and *Scribner's* magazines of 1870 to 1895.

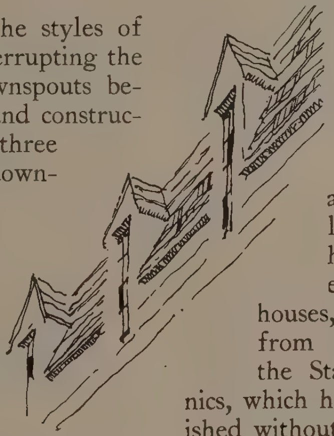
In a recent recrudescence of wood-engraving, as used in the magazines, much of this great graphic art is seen in all its crudeness of one thousand years ago. As the fascinating technic used by the artist in these wood gravures has not been taught in America for more than thirty years, there is small probability that there is yet alive any person other than Macowin Tuttle with the dual training shown by his work.

The exceptional nature, charm, and artistic merit of these wood gravures will appeal, no doubt, to those in quest of a rare and beautiful decorative frieze or overmantel, expressive of some place or historical event of special interest.

The Architectural Clinic

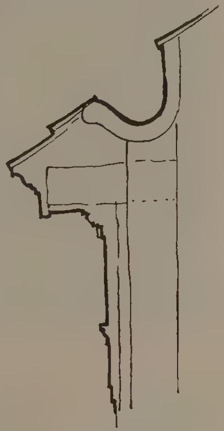
IT must be the experience of every office that at one time or another there arises a problem which does not seem to be duly covered by files or handbooks, or even by experienced friends. It may become a matter of considerable time and energy before a satisfactory solution can be reached. ARCHITECTURE wishes to employ each month a few pages where solutions may be exchanged or new problems presented. We hope the fraternal spirit of the profession, which affords the happiest of memories of atelier life, will produce sound, valuable, and fileable notes for offices of all sizes, kinds, and places. However, in order to be so, it must be at the expense of "inferiority complexes" which might prevent an office from thinking its solutions not good enough, or procrastination which would avail the poor confrères but little, or a sense of holding an invaluable Houdini secret to be taken to the grave. Harvey Wiley Corbett and Raymond Hood, of New York, have generously responded to our inquiry concerning window spandrels, as well as John Byers, of Santa Monica, Calif., about gutters and gutterless houses. We are grateful to them, and so, indeed, to our future contributors!

For Solution We Present:



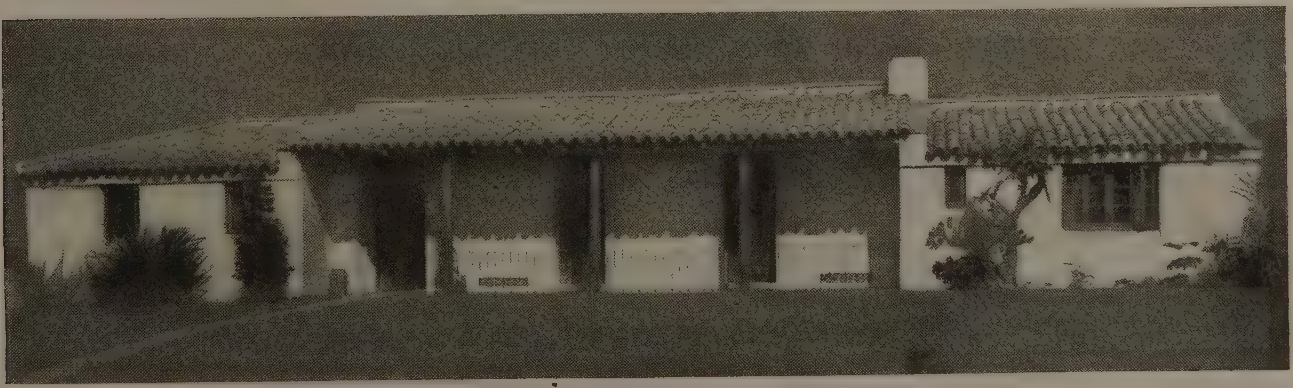
IN the sections of the country where the styles of architecture in mode have dormers interrupting the cornice, the problem of gutters and downspouts becomes a troublesome one in both design and construction. There seem offhand to be only three recourses: (1) use gutters and drop one downspout between each pair of dormers (which may be objectionable in appearance if repeated often); (2) omit gutters entirely; (3) use the box type of gutter. We have endeavored to discover if there be a satisfactory solution for the maligned boxed gutter, to be drained on the inside. Some architects have mentioned that the difficulty seems to be that the copper joints expand with freezing water and cause resultant havoc on the interior; others avoid them entirely; while still others deem a wood (cypress) gutter, drained by a cast-iron downspout inside of interior partition, as offering a perfectly satisfactory solution.

We lack a convincing solution. What is yours?

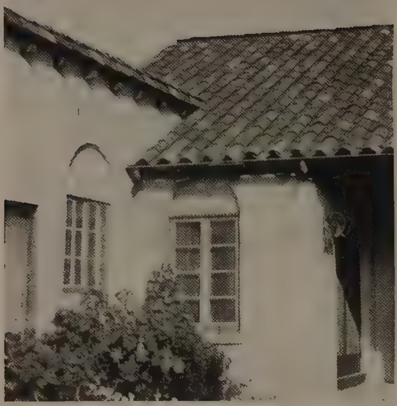


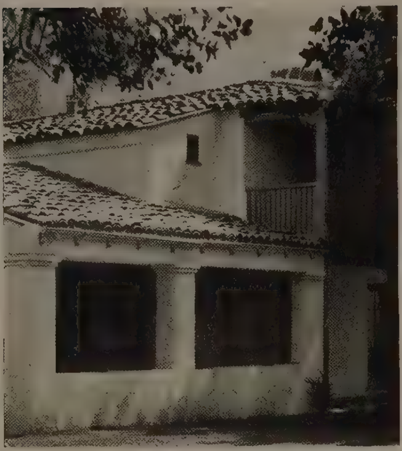
THE dissolution of many of the social forms from the grand, golden-oak, and gingerbread period has not played less havoc with architectural forms. In the matter of the gutter, for example, the accepted galvanized or copper affair has been shed by many a modern building with all the gusto of a flapper laying aside a high lace collar with stays. There have been an interesting variety of houses, large and small, from Plymouth Rock to the State of Eternal Picnics, which have seemingly flourished without gutters.

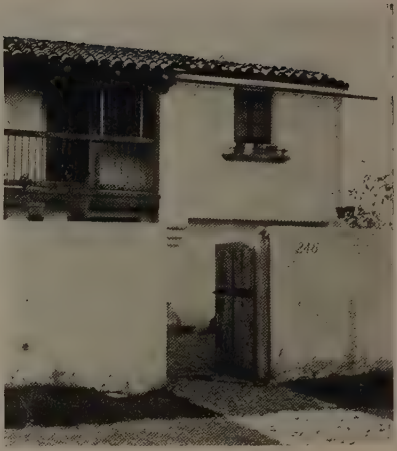
One of the California exponents of this feature is John Byers, of Santa Monica, with a large following of published and unpublished houses to his credit. We solicited his experience as to whether rain will disfigure walls, whether the drip will affect planting or cause cellar inundations, or whether clients miss the time-honored adjuncts of the roof. He reports that before laying a tile roof without a gutter it is a wise precaution to have the tiles thoroughly cleaned with hose and



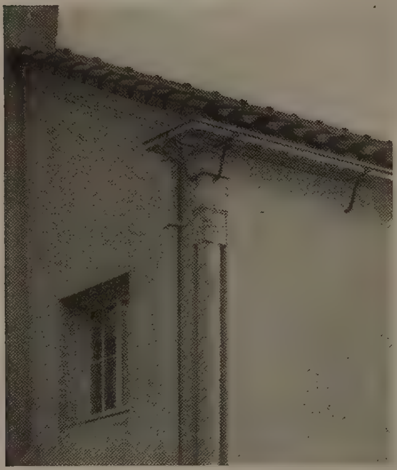
House of Mrs. E. W. Zimmers, Santa Monica, Calif.; John W. Byers, Architect



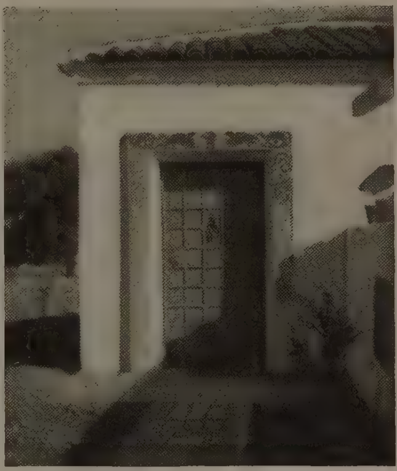




Above at left: Johnson House, with triangular wooden gutter; in the centre, the Major French ranch house, there is a stock galvanized iron gutter on brackets; above, at right, Mr. Byers's office, with stock gutter supported by ⅜-inch-round iron brackets



Wrought-iron brackets were used in this branch library at Denver, Colo. H. J. Manning, Architect



On Mr. Byers's own house he has subordinated the gutter to the projecting tiles

water so that there is but little dirt to be later washed down to discolor walls. He suggests that it is advantageous to keep the planting about 18 inches away from the wall, because it then not only avoids the drip but is sufficiently removed so that when sprinkled the water does not have to be thrown against the wall. The residence for Mrs. E. W. Zimmers at Santa Monica (see photograph) is a charming example of a simple house without gutters and, from all appearances and reports, "is doing nicely." The drip on base planting is something to be watched, however, and there should be drain tile at the footings of basement walls to carry off water which has seeped down. Thus the omission of a gutter is not a move in the direction of economy.

In another house at Santa Monica, built about three years ago, Mr. Byers used no gutters, but let the water collect in a paved court, from which it was drained by a sump in the middle. In order to gain certain effects in "adobe" houses, he has employed a "triangular wooden gutter of simply two pieces of 1-inch by 4-inch and 1-inch by 6-inch redwood nailed together at right angles, with a piece of angled tin leaded to prevent leaks at the joint, with a square downspout of 1 by 4's painted on the inside and nailed together. These crude gutters are often supported with nothing but a notched cleat nailed to the rafter ends" (see Johnson house).

In the ranch-house for Major French (see photograph) a stock 4-inch round galvanized gutter was used, supported on ¼-inch by ¾-inch iron brackets. On his office (see photograph) Mr. Byers used the same kind of galvanized gutter, as he states, "with curved ⅜-inch round iron supports jammed in under the roll at the outer edge of the gutter at one end and forced into ⅜-inch holes bored in the studdings at the other, the inside edge of the gutter being wired to the sheathing from holes punched in the gutter."

On his own house Mr. Byers has again achieved a happy effect by subordinating the mechanism of rain disposal to permitting the tile to display their serrated profiles, as in the much-admired Italian and Spanish prototypes. The photograph of the doorway illustrates that "the gutter used above the door to my own house is again stock, 4 inches in diameter and painted white to conform with the plaster. This gutter with the belt course (2-inch by 8-inch, wire-lathed and plastered) directly under the extension of the tiles gives me a drip, if any, nearly a foot away from the plaster. I say 'if any' because I often use a gutter, so called, which is merely a pan tile with a 2-inch-round hole cut in it at the yard before burning."

ARCHITECTURE'S COMPETITIONS

As this issue appears, the first of the series of competitions is closing. Next month we shall be able to announce the first awards, and reproduce some of the designs for the electric-light fixture of Competition I.

In the general conditions, reprinted below, will be found mention of the medals it is planned to award at the end of the twelfth competition. It is particularly gratifying to Architecture to be able to report that the Beaux-Arts Institute of Design has presented as one of its problems for the students in sculpture the task of designing this medal. The models submitted will have been judged at the Beaux-Arts Institute on March 14, and it is hoped that we may soon show in these pages the successful design.

GENERAL CONDITIONS

The Jury of Awards: H. Van Buren Magonigle, President, New York Chapter, A. I. A. Edmund S. Campbell, Dean, Beaux-Arts Institute of Design. Henry H. Saylor, Editor of Architecture.

Compensation to Competitors: Architecture will pay to the winners of each competition, immediately after receiving the jury's judgment, the following:

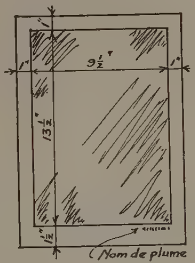
For Design placed First	$150.00
" " " Second	75.00
" " " Third	30.00 in books*
" " " Fourth	20.00 in books*
" " " Fifth	10.00 in books*

* These to be chosen from the Art and Architectural Catalogue of Charles Scribner's Sons.

In addition to the above awards, which are made for each one of the monthly competitions, Architecture will present three medals at the end of the twelfth competition, one of gold, one of silver, and one of bronze, to the three designs chosen from among the monthly winners which, in the opinion of the jury, show the greatest merit in design.

Eligibility: Architects and draftsmen are invited to enter one or all of these monthly competitions. It is *not* necessary that a competitor be a subscriber to Architecture. A competitor may submit one or more designs in any of these competitions, but not more than one prize will be awarded to a competitor in each.

Requirements: One sheet (paper, not cardboard) only is required for the presentation of each design. It must be exactly of the size indicated in the sketch diagram herewith, the border margins left blank excepting for the nom de plume or other identifying device. The drawing may be in line or wash, or both, but if in wash it should be in monochrome, preferably in India ink. Indicate all scales graphically. To preserve the anonymity of drawings, each is to be signed with a nom de plume which is also written upon the outside of a blank white envelope containing the competitor's name and address. Drawings may be sent flat or rolled, and are to be addressed "Architecture, Competition No. ——, 597 Fifth Ave., New York, N. Y." The closing times given below are for receipt of entries at the office of Architecture, rather than the closing by postmark date—this being necessary in order that judgments can be made and published in the following issue of the magazine. No questions regarding the competitions can be answered, in justice to all.

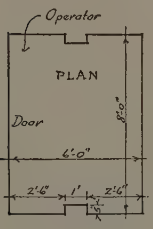


Drawings awarded prizes become the property of Architecture for publication and for any other use at the publishers' discretion. Other drawings will be returned to the senders only if postage is included.

Competitions II, III, and IV

Competition II. Closing May 2, 1927, at noon.

Subject: An elevator car of wood with its typical-floor entrance-doors, in a commercial building designed on very free modernistic lines. Show plan at ⅜-inch scale with floor pattern; section at ¾-inch scale through opening and car; also elevation, ¾-inch scale, of entrance with indicator above. Show location of guides and access door, also how ventilation is provided through an upper grille. Practical considerations will count.

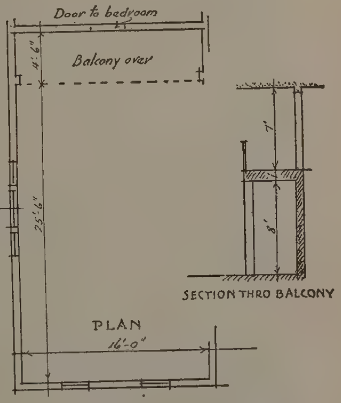


Competition III. Closing June 1, 1927, at noon.

Subject: A small stairway leading from a studio to the owner's sleeping quarters above (see diagram). The style is that of the informal minor Italian villas. Show plan and one elevation at ⅜-inch scale, and details. Thumb-nail perspective may be included if desired.

Competition IV. Closing July 1, 1927, at noon.

Subject: Wrought-iron hardware for the fitting and embellishment of a Dutch door for a house in the Dutch style of northern New Jersey. Door is 3 feet by 7 feet by 1¾ inches, without glass openings. Show exterior and interior elevations, plan and section, at ¾-inch scale; with important elements detailed at larger scale.



ANNOUNCEMENTS

The Cincinnati Chapter of the American Institute of Architects has established the office of an executive secretary. All firms wishing to present their catalogues to this organization are requested to send them to: Perry F. Hoisington, Executive Secretary, Cincinnati Chapter A. I. A., 902 Denton Building, Cincinnati, Ohio.

Douglas Orr announces the retirement of George H. Del Grella from the firm of Orr & Del Grella, and the continuance of the business under the firm name of Douglas Orr, architect, 956 Chapel Street, New Haven, Conn.

Walter H. Simon, architect, announces the removal of his office to 1526 Lincoln Street, Denver, Colo.

Messrs. W. L. Rouse and L. A. Goldstone, Architects, announce the dissolution of their partnership. Mr. Lafayette A. Goldstone's new office is at 420 Madison Avenue, New York. Mr. William L. Rouse will remain in his present office at 512 Fifth Avenue.

Francis Y. Joannes, architect, Robert C. Dunbar, and Henry C. Hahn announce the removal of their offices to the Graybar Building, 420 Lexington Avenue, New York City.

Messrs. Ludlow & Schwab and C. J. Palmgreen, associated architects, announce the removal of their offices from the Chamber of Commerce Building to Suite 504–505, McCance Block, 305 Seventh Avenue, Pittsburgh, Pa.

Messrs. J. Harleston Parker and Arthur Wallace Rice have retired from the Baltimore firm formerly known as Parker, Thomas & Rice. The practice of the Baltimore office will be continued by the former partners, R. E. Lee Taylor and D. K. Este Fisher, Jr., under the firm name of Taylor & Fisher. Unfinished business of the old firm will be completed under the name of the former firm. Drawings and records of the former Baltimore partnership will be continued at the office of the successors, Union Trust Building, Baltimore.

Carl C. Ade, A. I. A., architect, has moved his offices to 89 East Avenue, Rochester, N. Y.

William Emerson of Boston has been elected to the board of directors of the American Institute of Architects. Mr. Emerson, a vice-president, fills a vacancy caused by the resignation of Milton B. Medary, Jr., of Philadelphia, president of the Institute.

BOOK REVIEWS

THE THEORY OF MOULDINGS. By C. Howard Walker, F. A. I. A., Associate of the National Academy, Doctor of Fine Arts. 144 pages, 6¾ by 9¾ inches. Illustrated with many line-drawings. Cleveland: 1926: J. H. Jansen. $3.50.

Doctor Walker's work as a writer and lecturer on the fine arts is well known in the profession. To the present subject he devotes his characteristic keen analysis.

A NATION PLAN: A Basis for Co-ordinated Physical Development of the United States of America. With a suggestion for a World Plan. By Cyrus Kehr. Forewords by Frederic A. Delano and Raymond Unwin. 210 pages, 7½ by 10 inches. Illustrated with photographs and drawings. New York: 1926: Oxford University Press, American Branch. $5.

The plan for a building, for a civic centre, for a city, have been successive steps in our acceptation of an idea. The author simply carries us several steps forward in a logical and comprehensive thesis.

SMALL MANOR HOUSES AND FARMSTEADS IN FRANCE. By Harold Donaldson Eberlein and Roger Wearne Ramsdell. Introduction by Leigh French, Jr. 312 pages, 7½ by 10¾ inches. Frontispiece in color and 253 illustrations from photographs and drawings. Philadelphia: 1926: J. B. Lippincott Company. New York: The Architectural Record Company. $15.

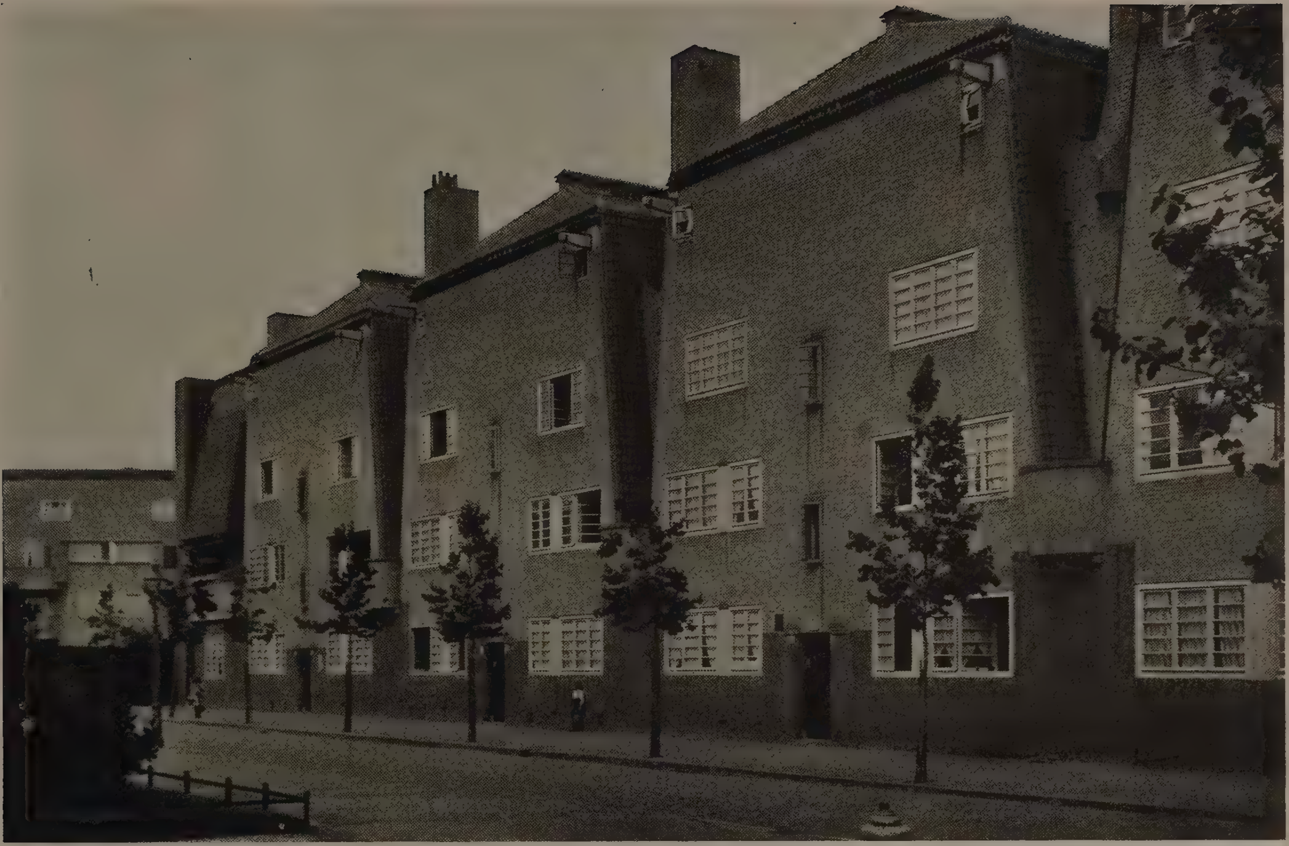
A particularly timely volume, in that we who have so long known the architecture of France, chiefly through her monuments in the grand manner, have recently awakened to the loveliness and adaptability of these more intimate phases of domestic work. The volume is conveniently divided to segregate the examples from Normandy and Brittany, Picardy, Touraine, and the Orléannais, Burgundy, and Provence. Many of the photographs are paralleled by well-presented measured drawings.

THE PRACTICAL BOOK OF LEARNING DECORATION AND FURNITURE. By Edward Stratton Holloway. 170 pages and 65 plates, 6½ by 8¾ inches. One hundred and eighty illustrations from photographs. Philadelphia: 1926: J. B. Lippincott Company. $4.50.

An innovation in book-making, in that the present volume, though sold separately, calls for the possession of three other books: The Practical Books of "Interior Decoration," "Period Furniture," and "Furnishing the Small House and Apartment," for which this serves as a sort of key volume.

THE ARCHITECTURAL SCULPTURE OF THE STATE CAPITOL AT LINCOLN, NEBRASKA. By Charles Harris Whitaker and Hartley Burr Alexander. 16 pages and 45 plates from photographs, 9¾ by 12¾ inches. New York: 1926: Press of the American Institute of Architects. $10.

The architectural masterpiece created by the late Bertram Goodhue with the sympathetic sculptural association of Lee Lawrie needs no praise from the reviewer; it stands, even in its incomplete state, one of the great milestones of American architecture. The press of the Institute has rendered a notable service in a characteristically fitting manner in presenting this record. The photographic work is superb, the authors' forewords measure up to their great subject, and the book is one that no architectural library should lack.



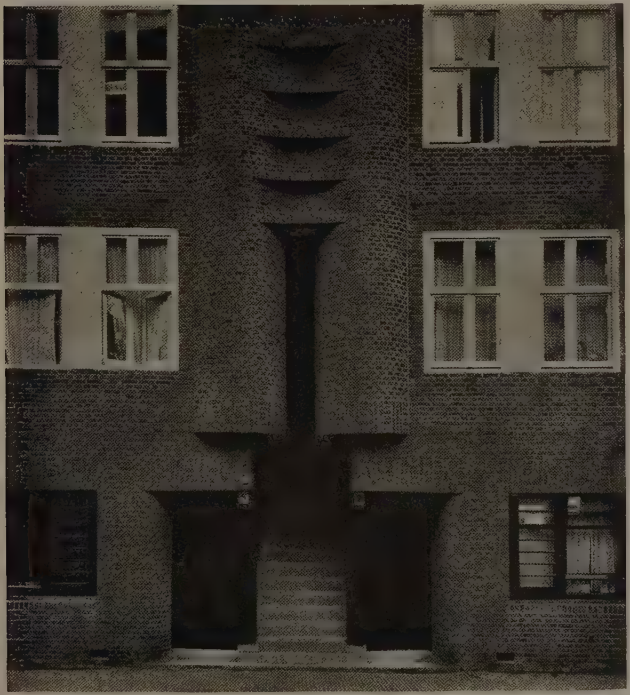
M. DE KLERK, ARCHITECT

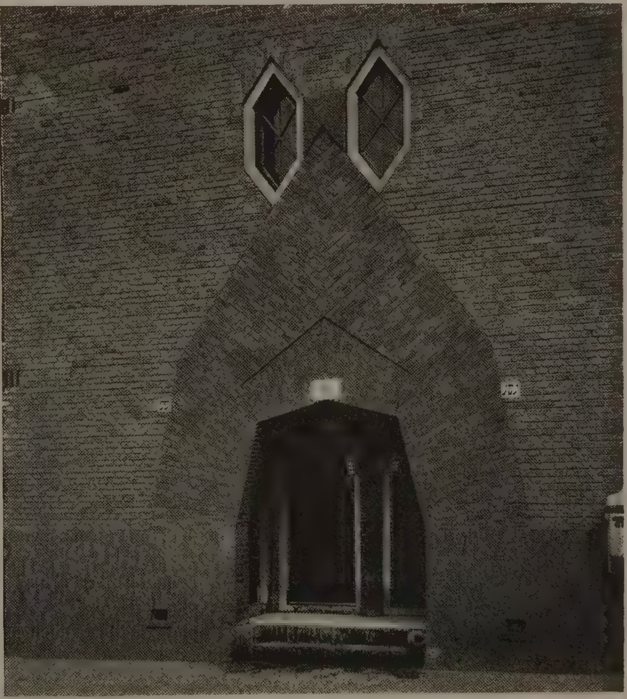
Modern Apartments in Amsterdam

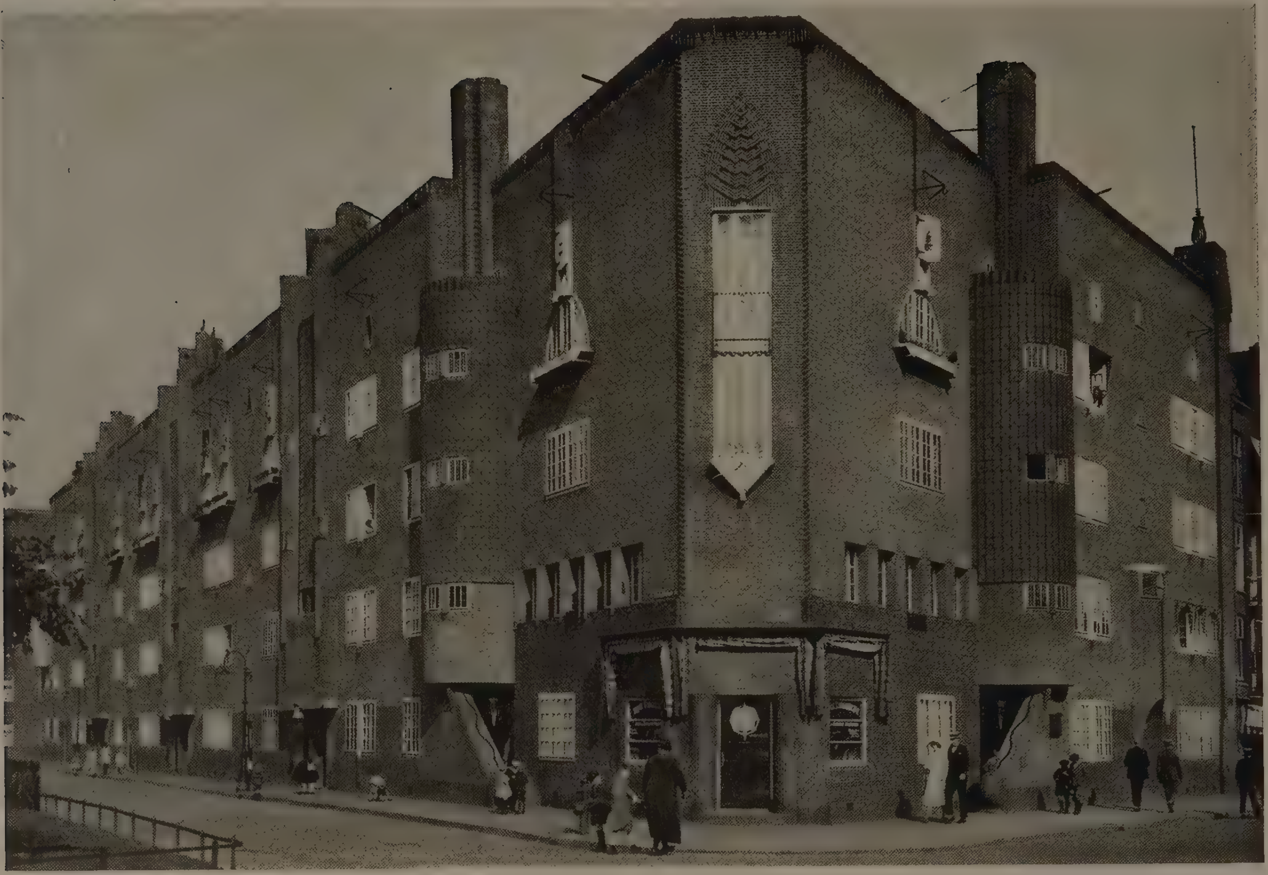
Anything that Holland may do in brickwork is of real interest to architects throughout the world, even though brick walls are left without apparent support, as in the entrance below, and though the mystery of the top story lighting remains unsolved

Photographs by
Burton Holmes

From
Ewing Galloway



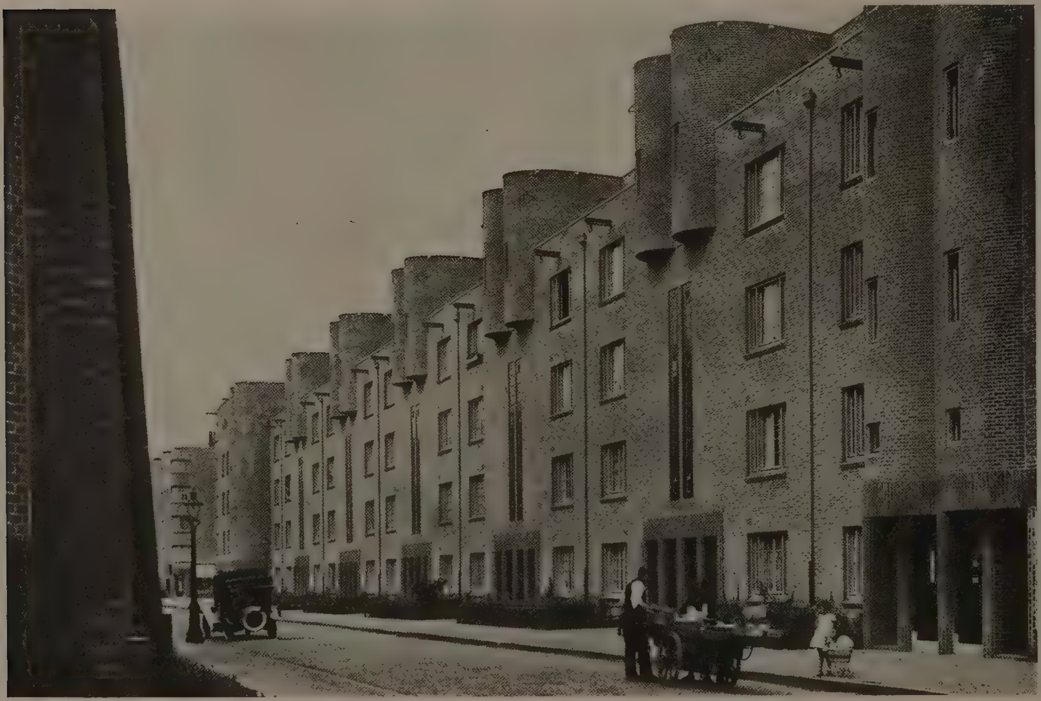




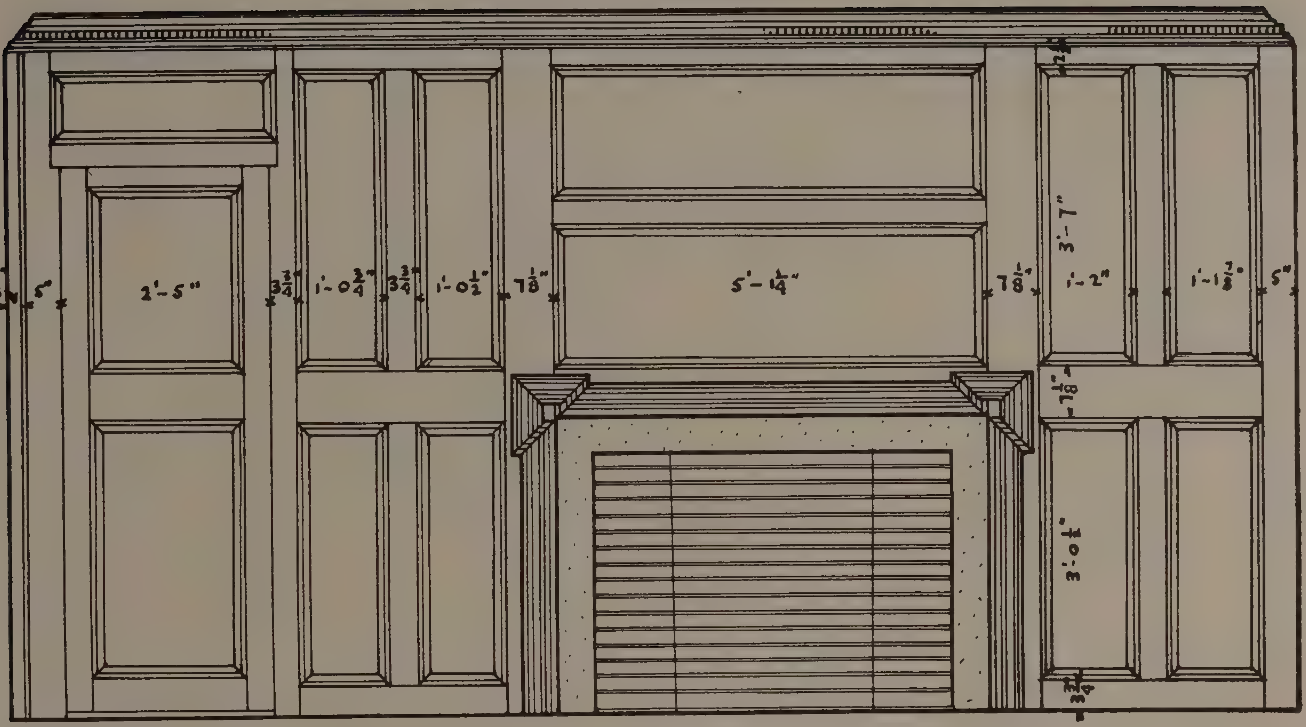
M. DE KLERK, ARCHITECT

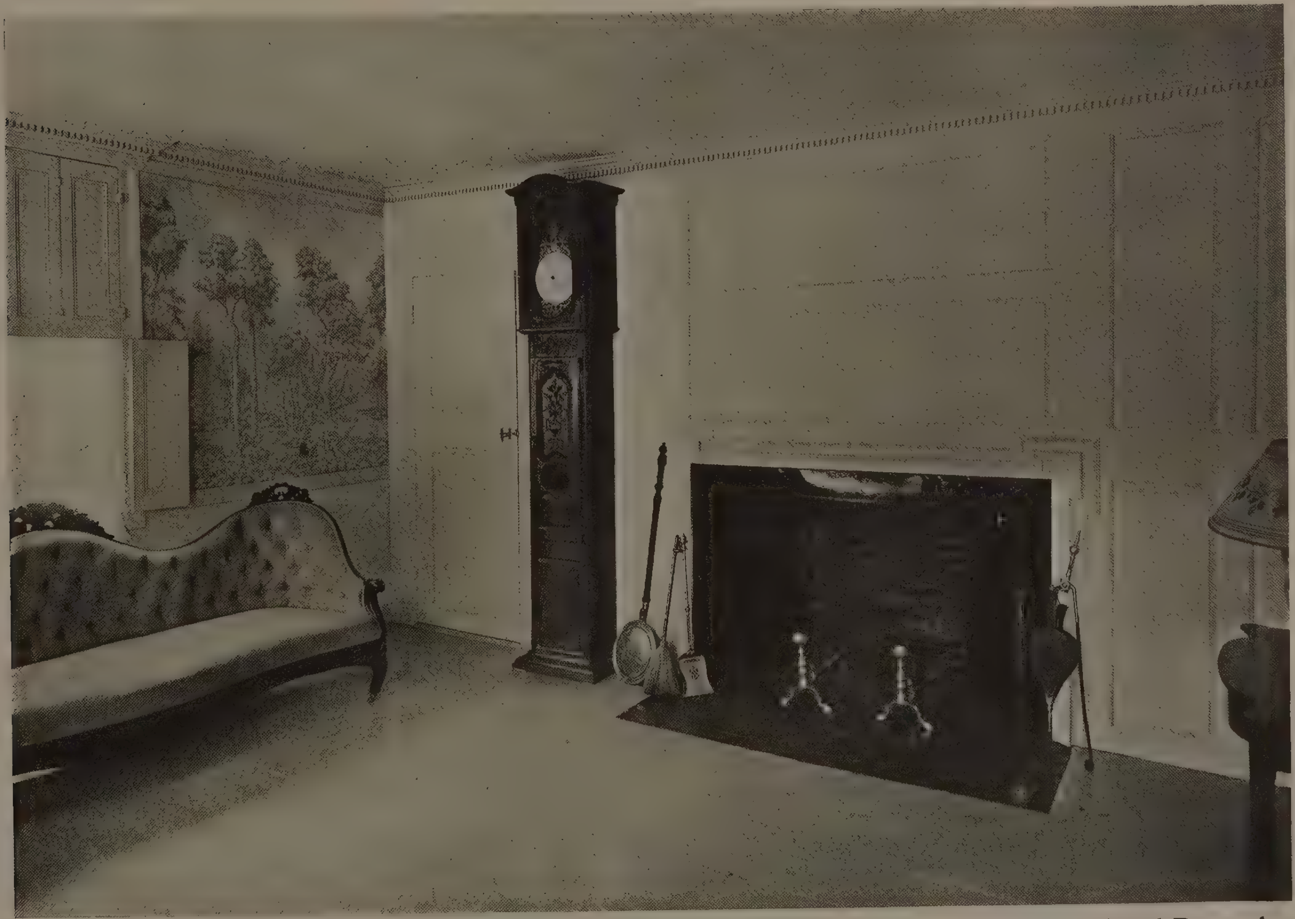
Stairways, apparently, have been squeezed to the minimum, and the problem of getting pianos and other large furniture into the apartments is solved by outside hoists, the supports for which are frankly treated in all these buildings

Photographs by Burton Holmes



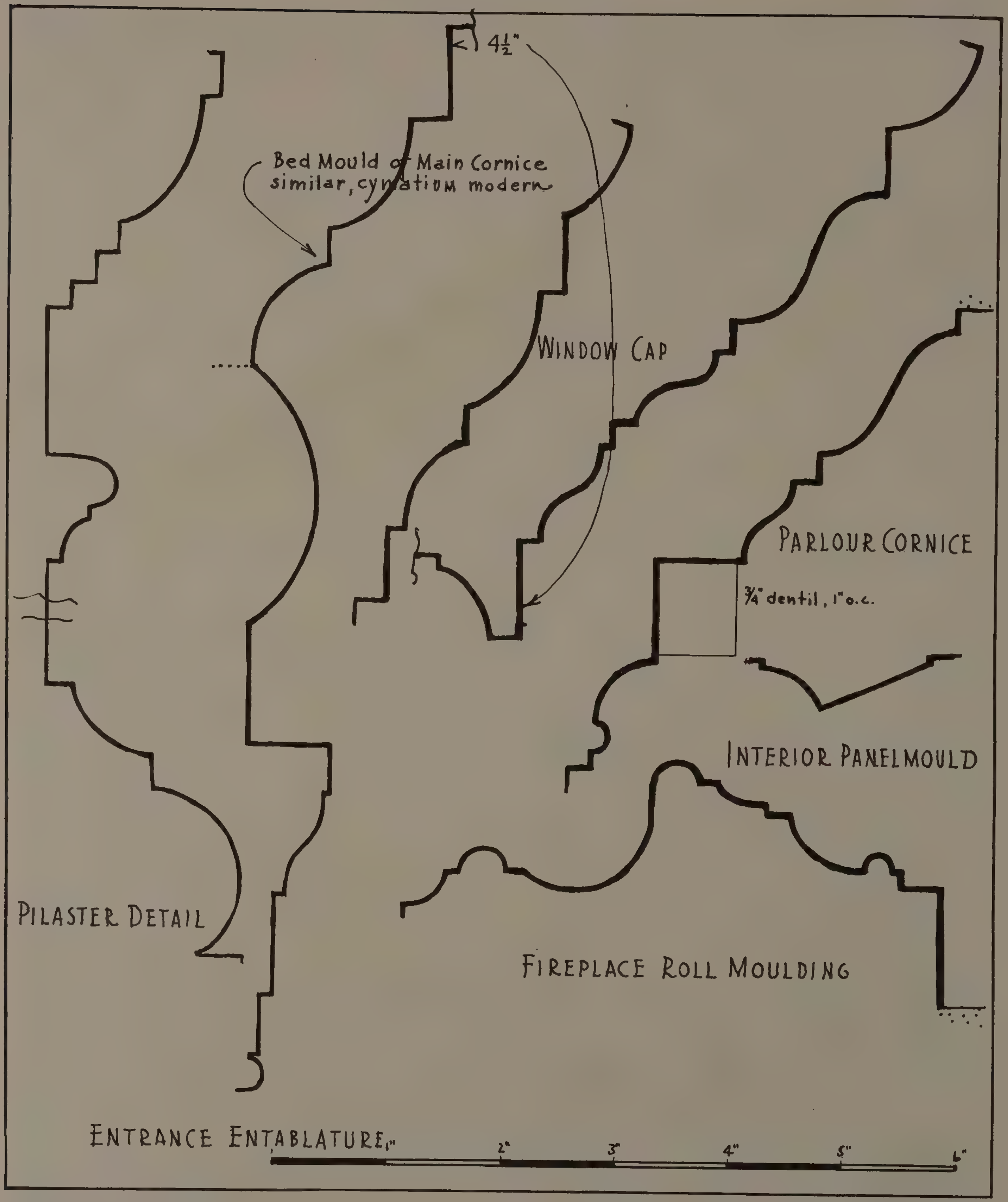
From Ewing Galloway





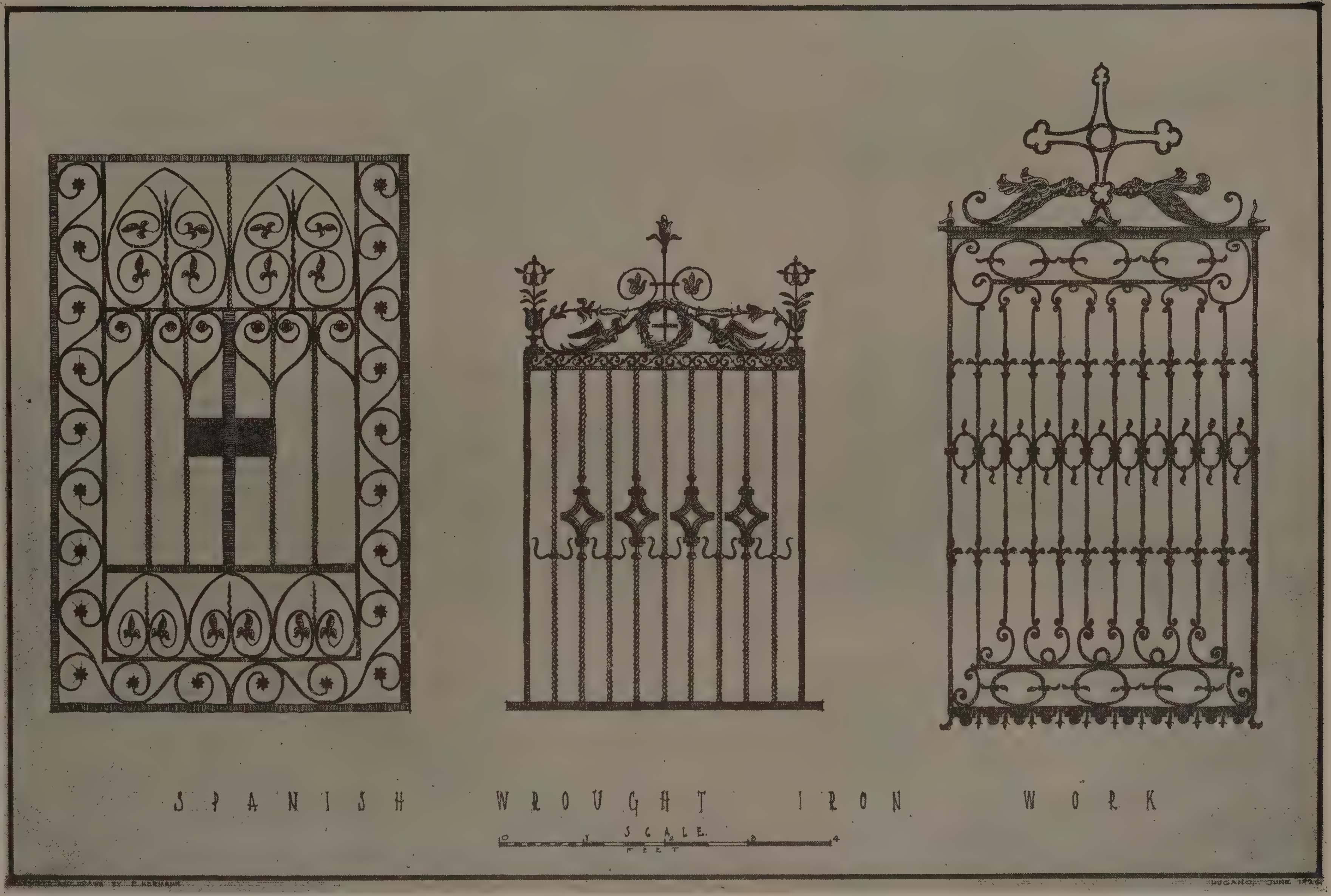
Panelled Parlor
19 Liberty St., Nantucket, Mass.

Measured and Drawn by
THOMAS TILESTON WATERMAN

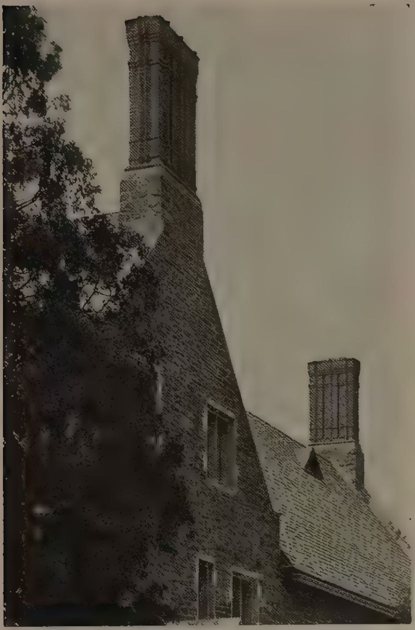


Details of Mouldings, etc.
19 Liberty Street
Nantucket, Mass.

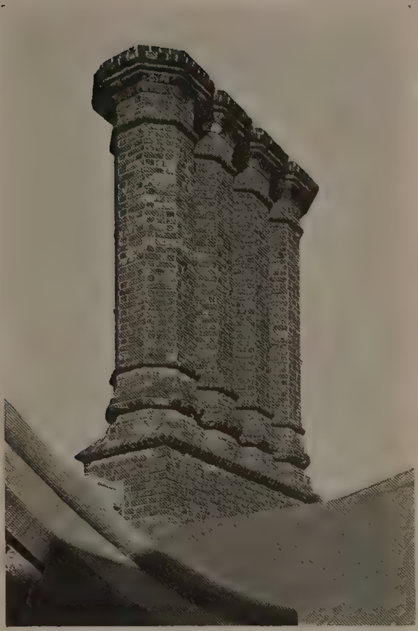
Measured and Drawn by
THOMAS TILESTON WATERMAN



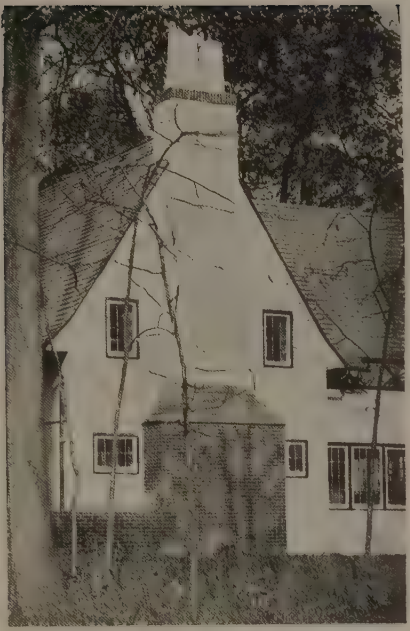
Measured and Drawn by PAUL HERMANN



CLEMENT R. NEWKIRK



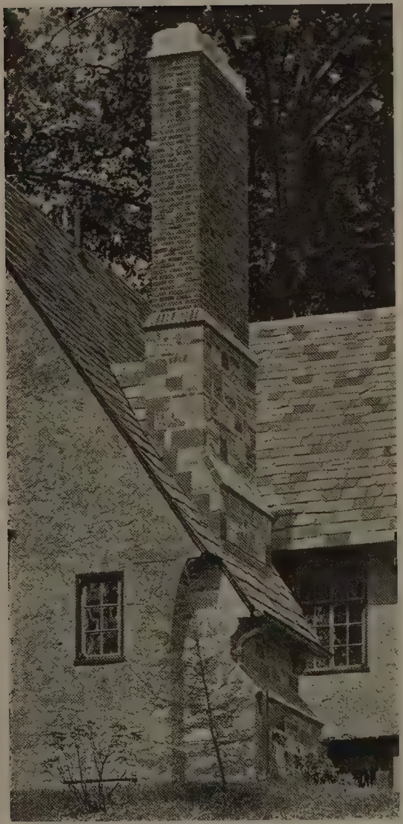
WALKER & GILLETTE



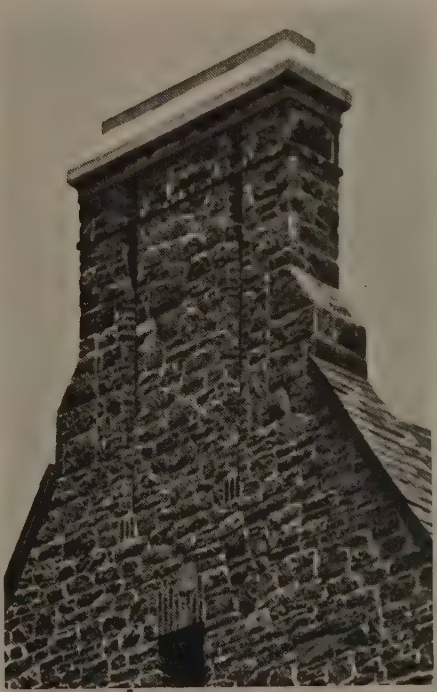
CARETTO & FOSTER

English Chimneys

SIXTH IN A SERIES OF PORTFOLIOS. OTHER SUBJECTS UPON WHICH MATERIAL IS BEING COLLECTED FOR EARLY PUBLICATION ARE: FANLIGHTS, PALLADIAN WINDOWS, BOOKSHELVES, COLONIAL BALUSTRADES, DOOR HARDWARE, ETC.



C. C. WENDEHACK



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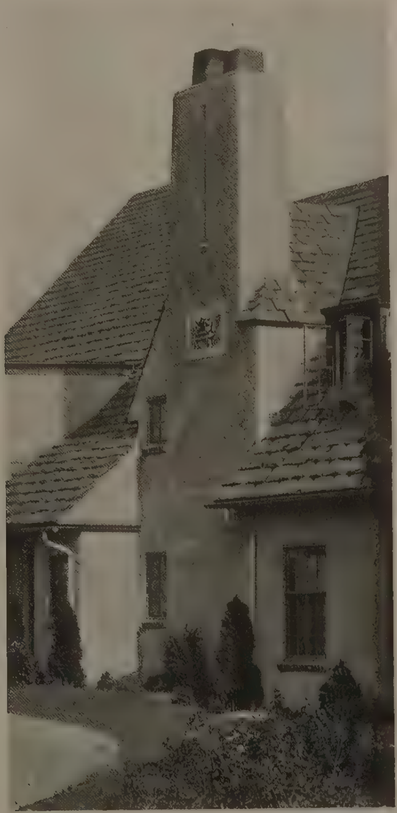
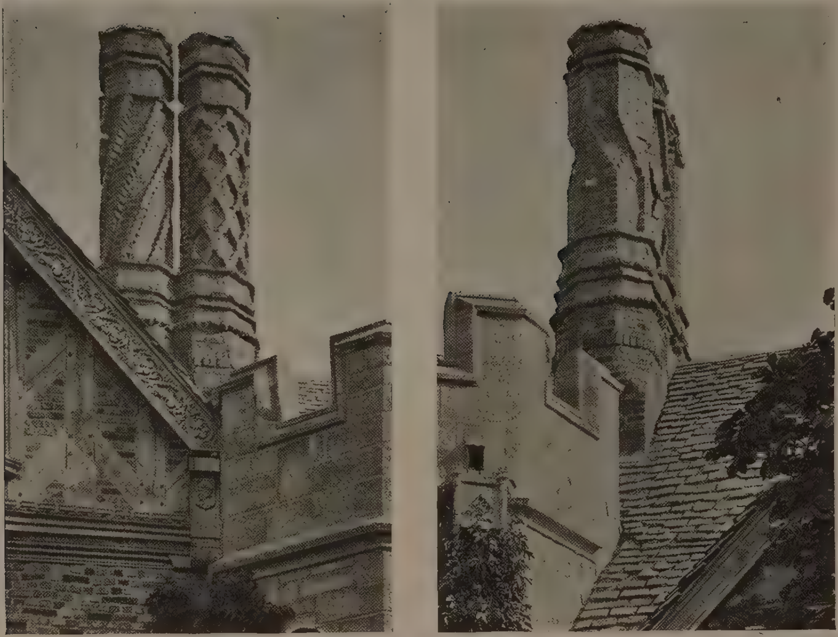
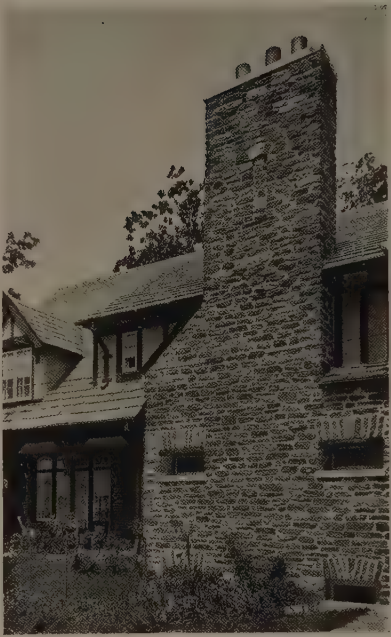


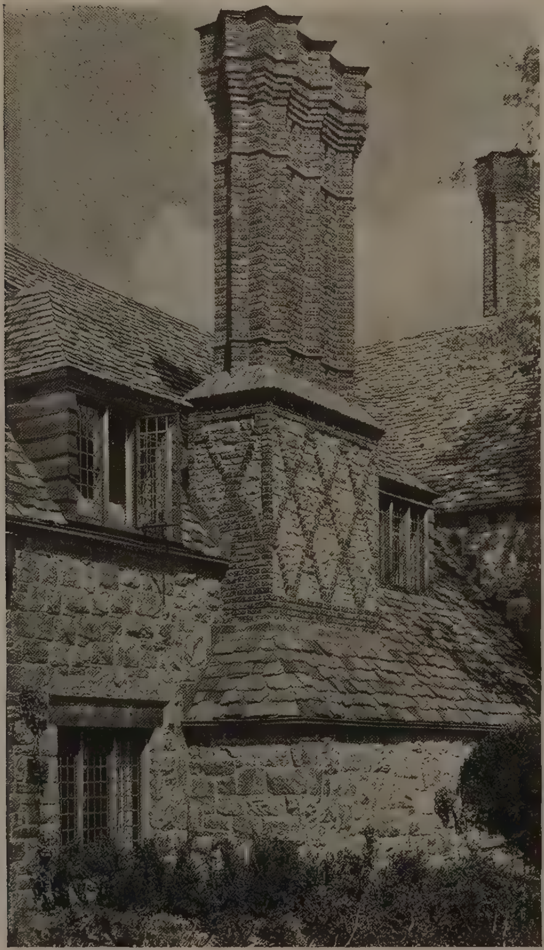
DUNCAN LEE



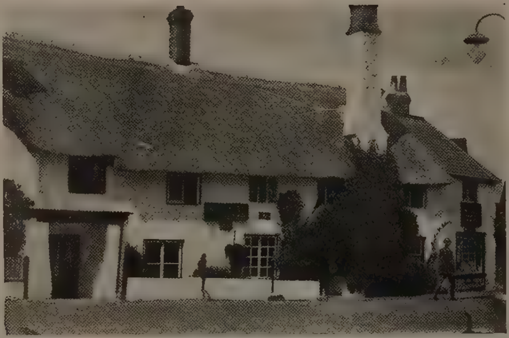
THE OFFICE OF JOHN RUSSELL POPE



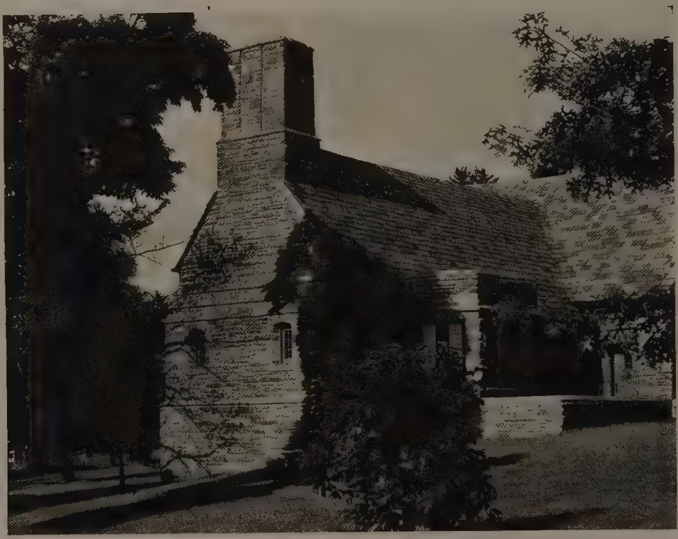
S. A. GUTTENBERG



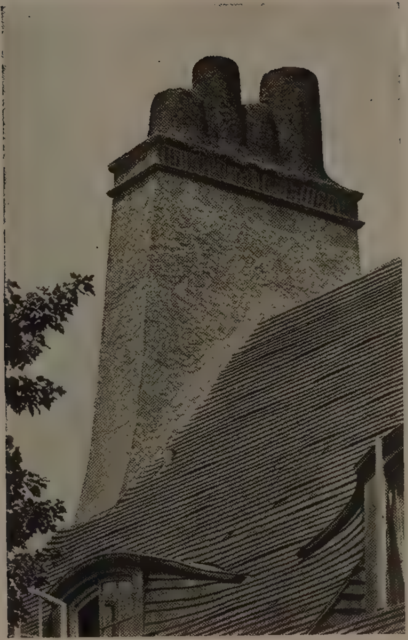
LEWIS BOWMAN



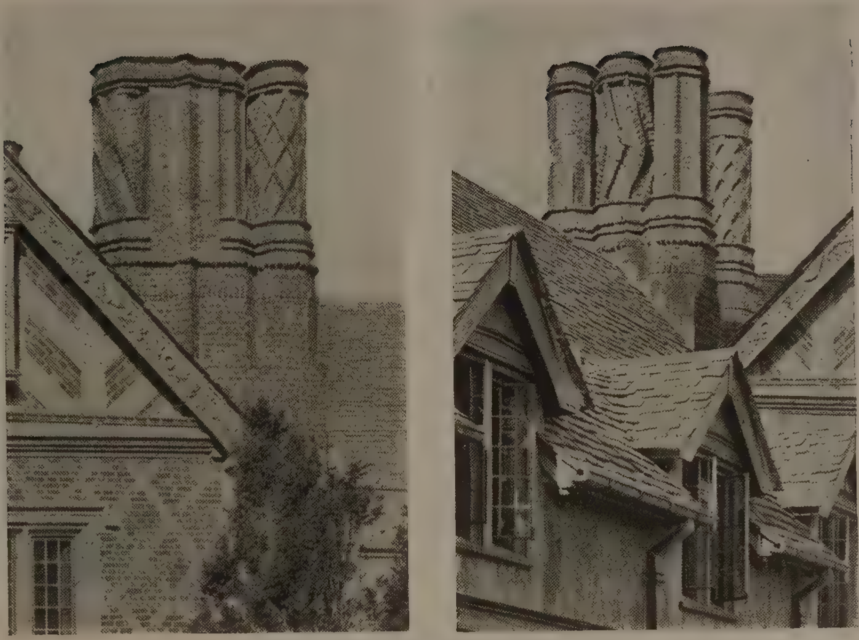
AT PORLOCK, ENGLAND



WALTER T. KARCHER & LIVINGSTON SMITH



H. T. LINDEBERG



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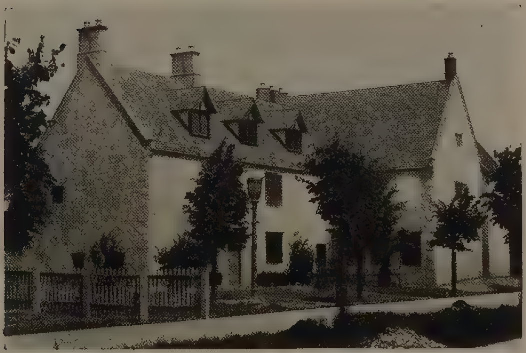
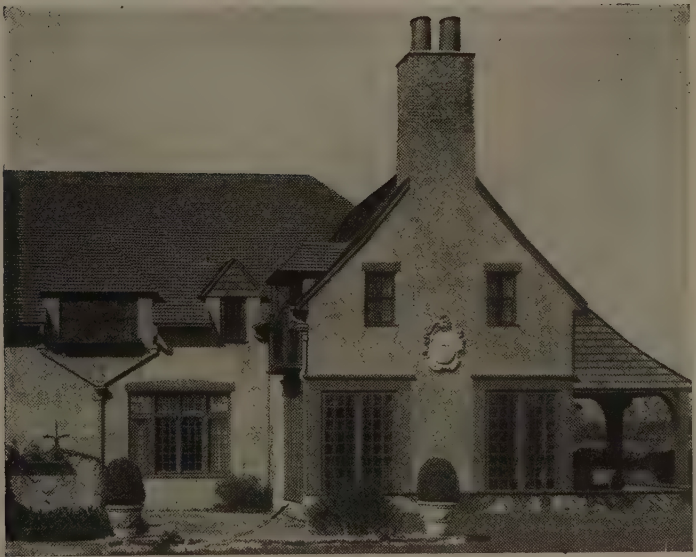
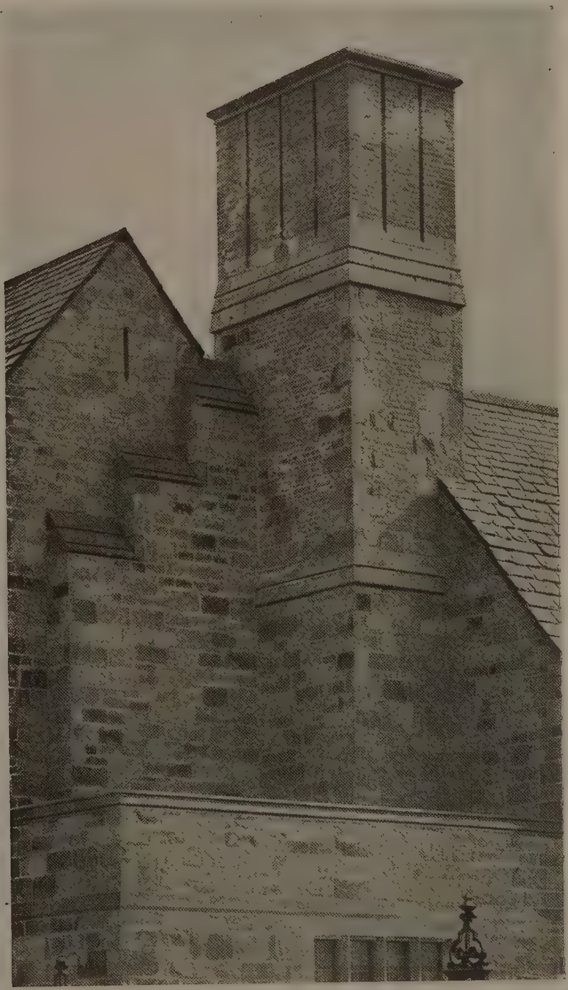


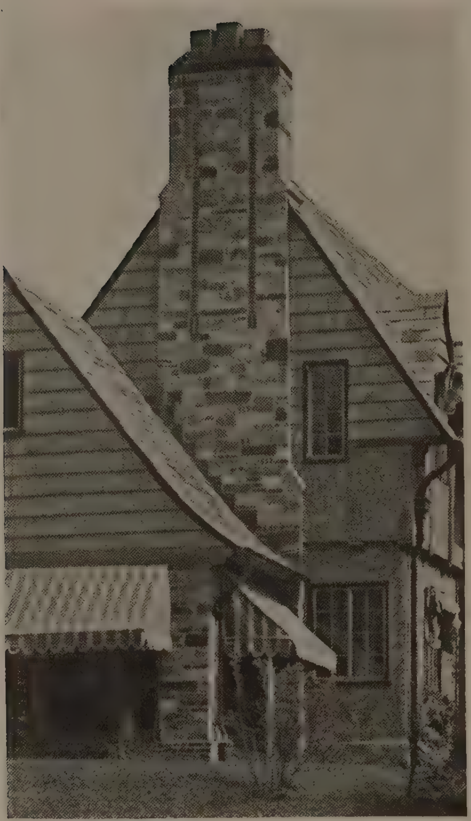
SULGRAVE MANOR, REPRODUCED



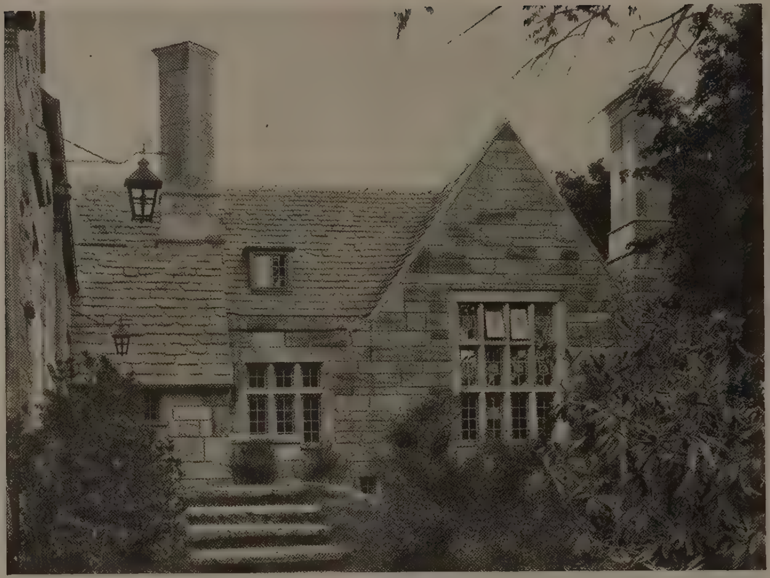
POLHEMUS & COFFIN



BERTRAM GROSVENOR GOODHUE



C. C. WENDEHACK



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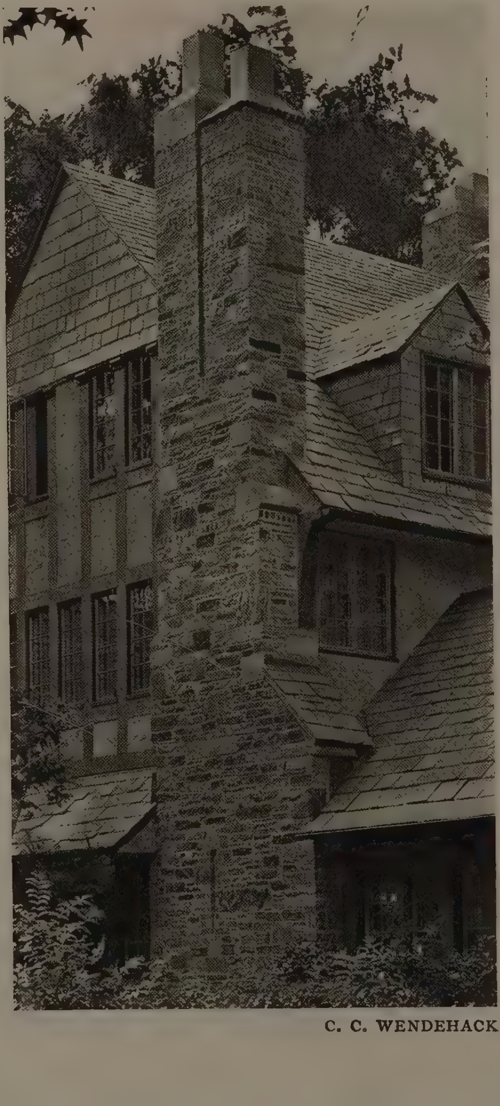

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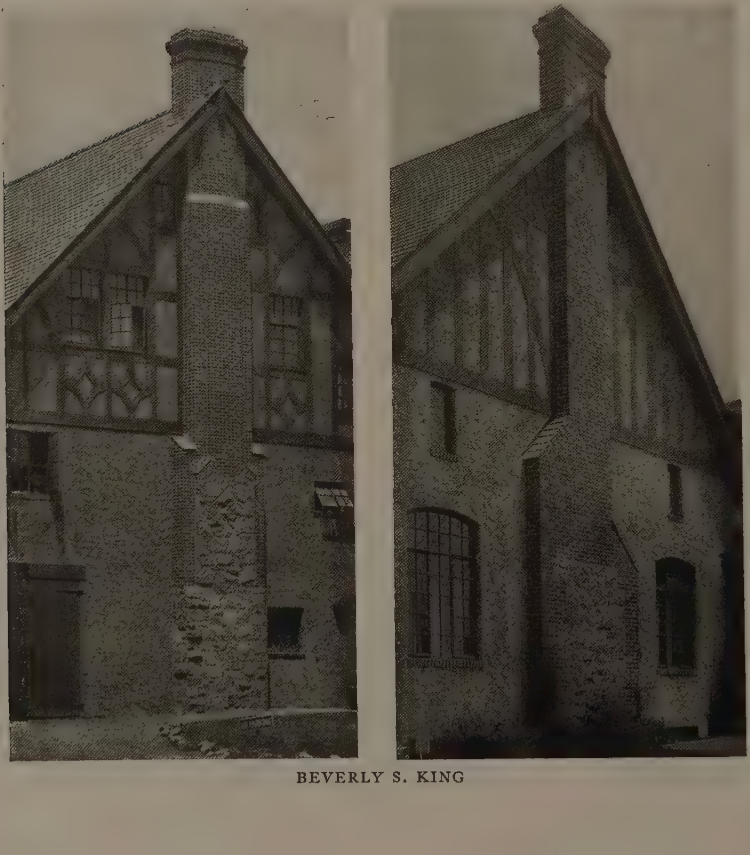

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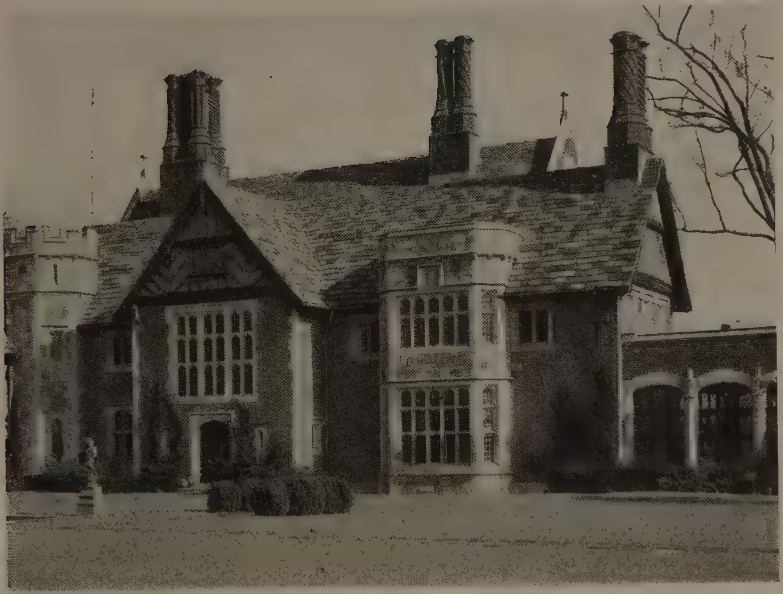

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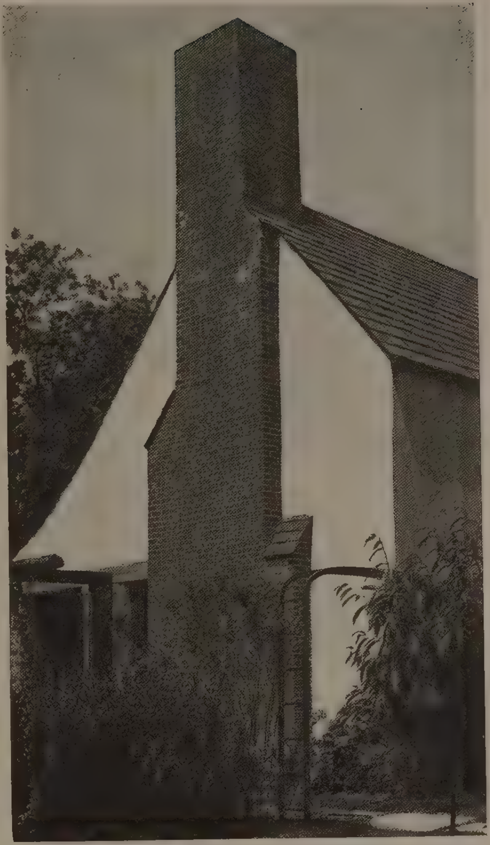
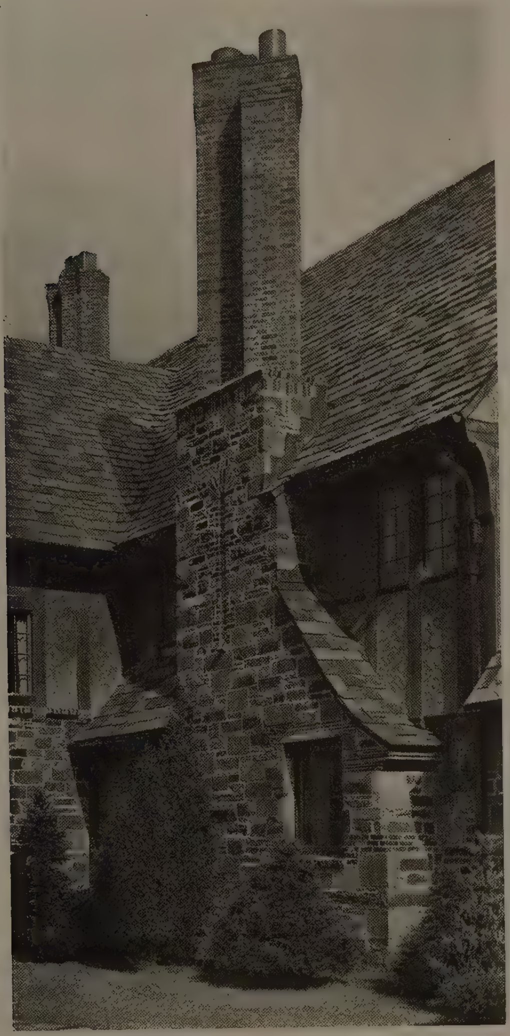


FRANCIS L. MAYERS



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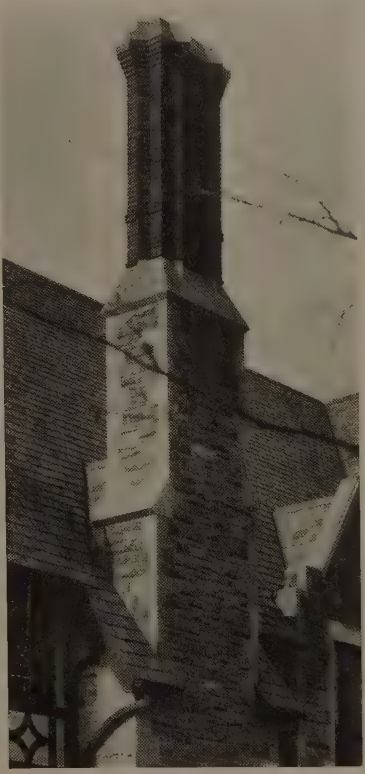
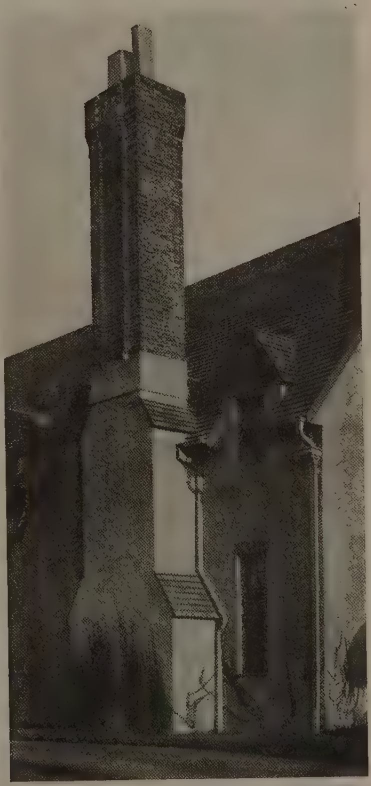
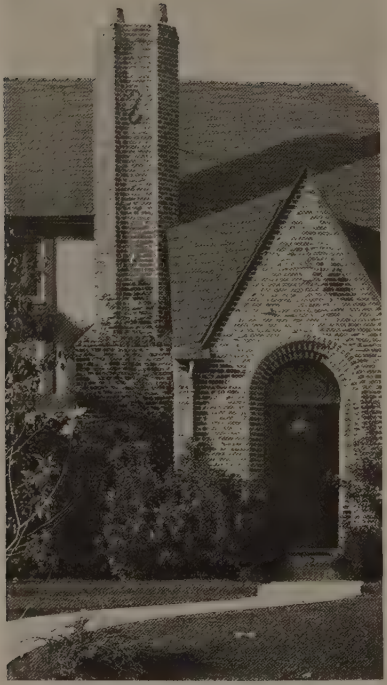


WARREN, KNIGHT & DAVIS



POLHEMUS & COFFIN



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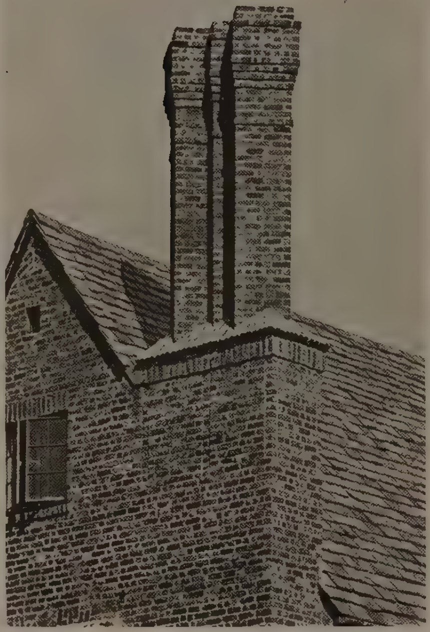

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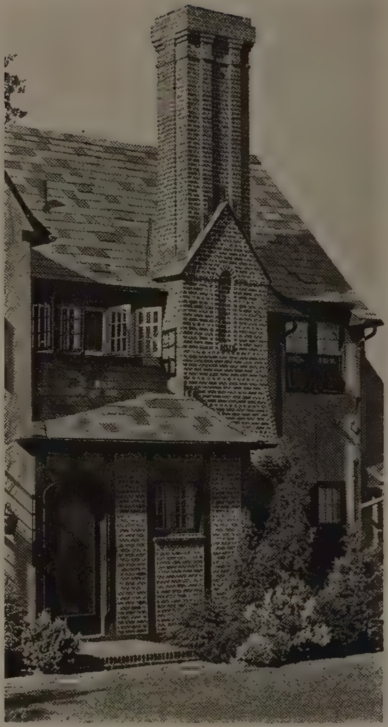
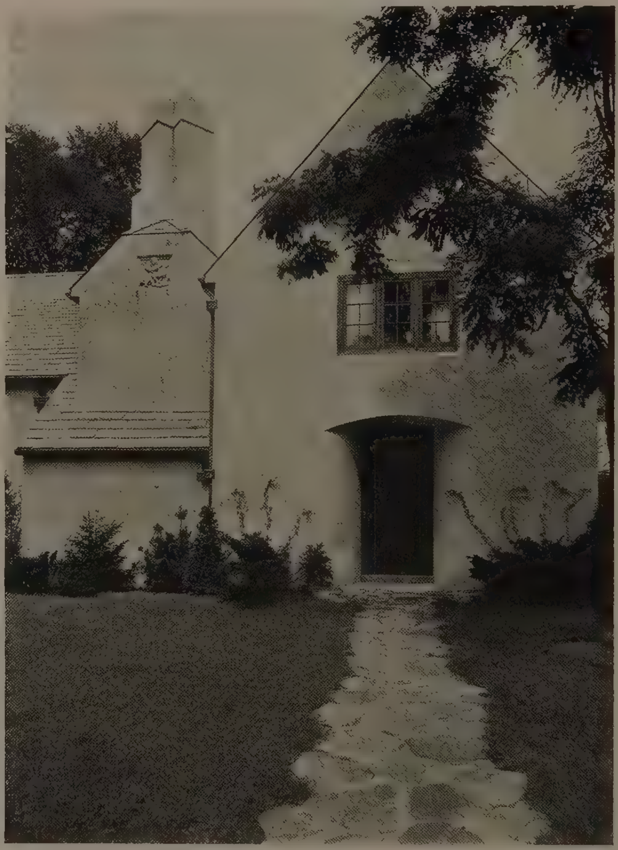
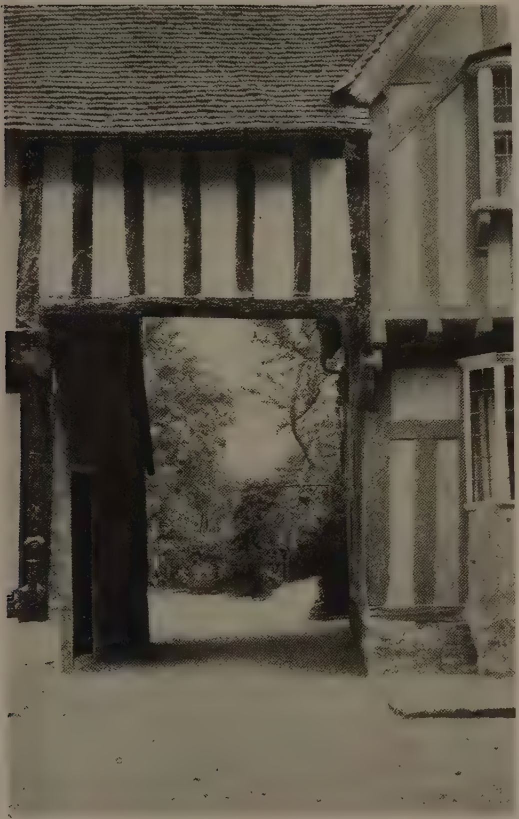


STANWOOD PHILLIPS

C. C. WENDEHACK



ANDREW J. THOMAS



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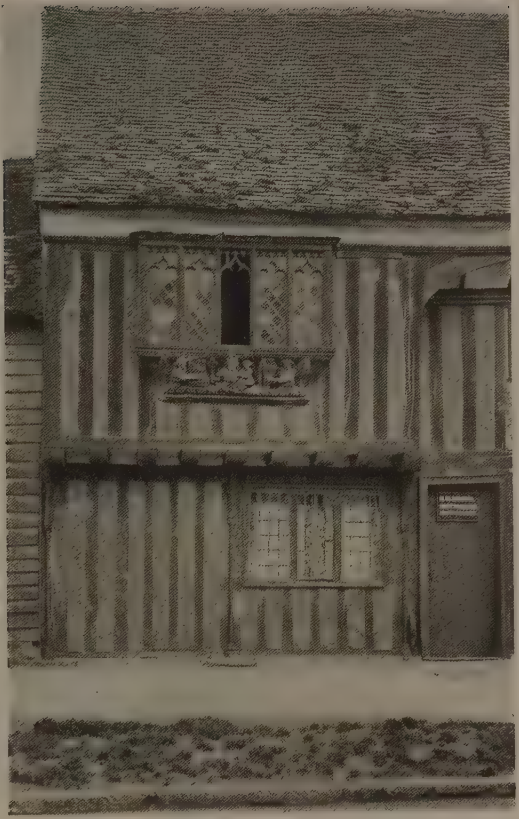
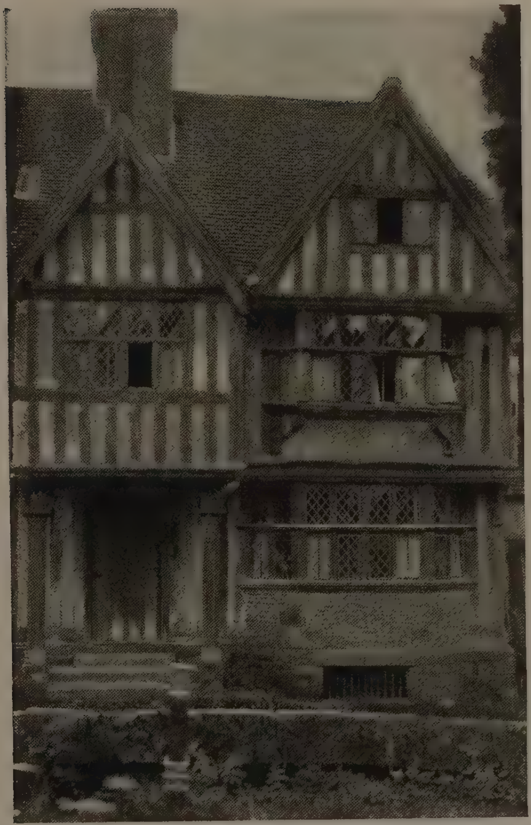


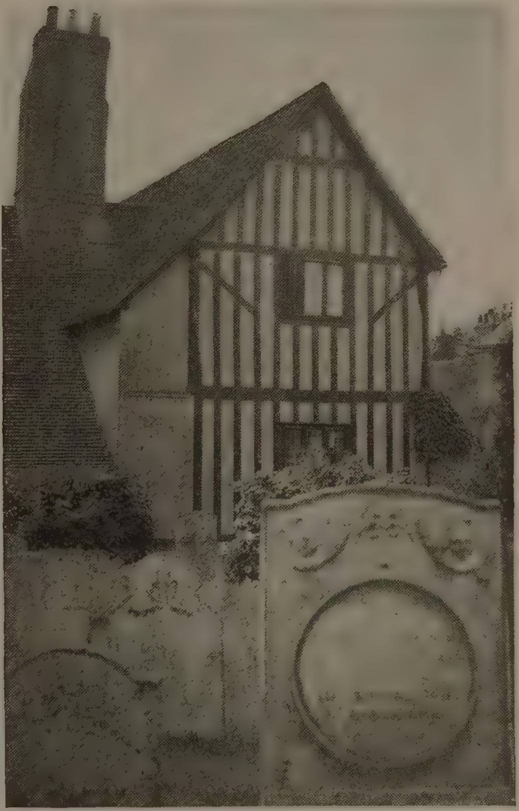
NEWPORT,
ON WAY TO
CAMBRIDGE

Photographic Notes of Half-Timber Work in England

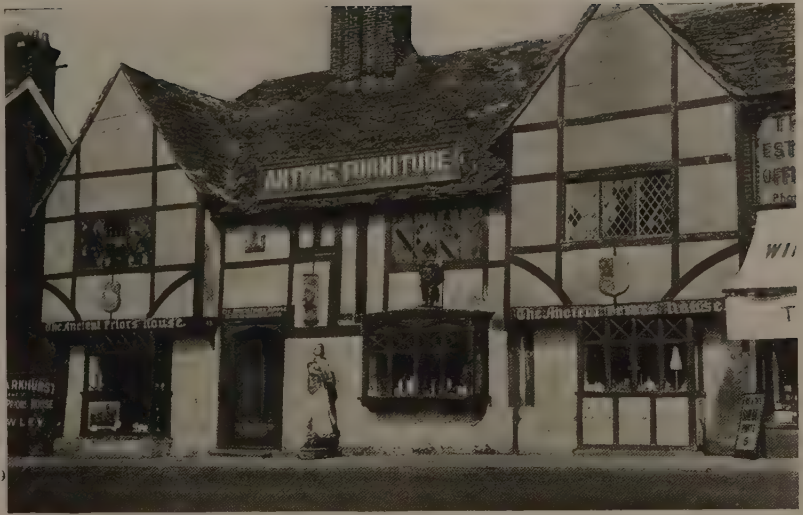
BY
WILLIAM
PITKIN, JR.,
AND
SEWARD H.
MOTT,
LANDSCAPE
ARCHITECTS



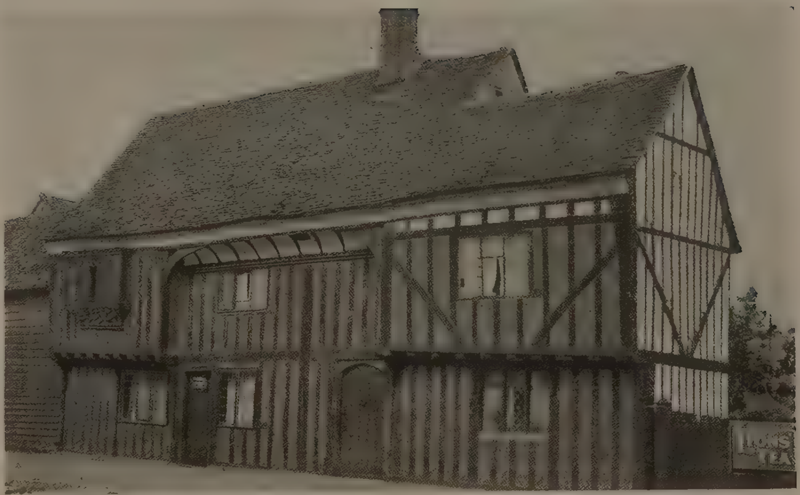
CHIDDINGSTON,
KENT



CROMWELL'S
HOUSE,
ELY



PRIOR'S HOUSE, CROWLEY, SUSSEX



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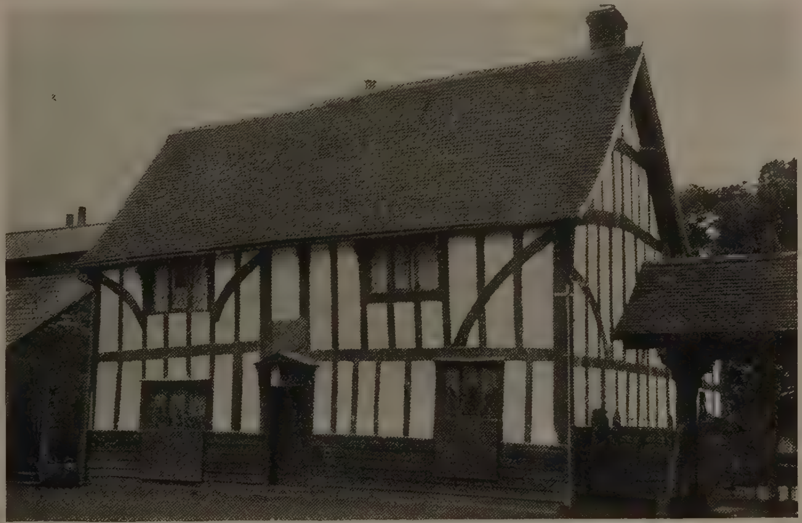
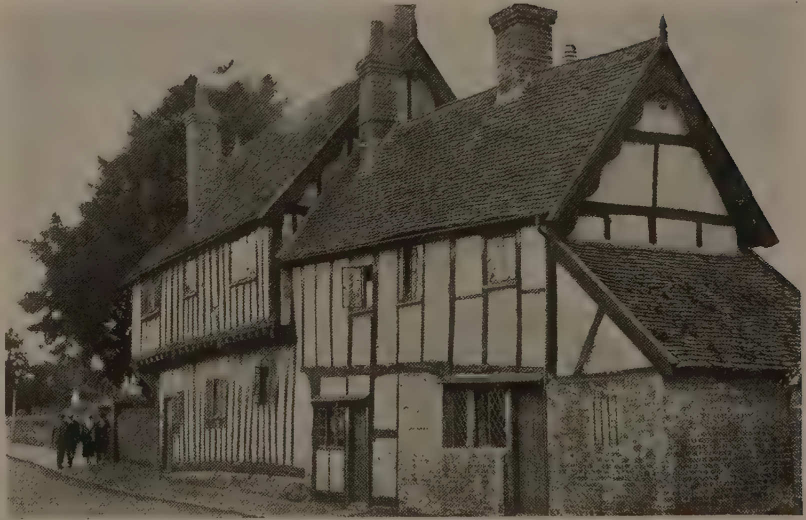
Photographic Notes of Half-Timber Work in England

BY WILLIAM PITKIN, JR., AND SEWARD H. MOTT, LANDSCAPE ARCHITECTS



ALM HOUSE, CHURCHGATE STREET, BISHOP'S STORTFORD, HERTFORD



NORTH CHURCH. FROM HERTFORD TO WENDOVER

CONTACTS

DEVOTED TO A BETTER UNDERSTANDING OF THE BUSINESS SIDE OF ARCHITECTURE AND ITS RELATION TO THE INDUSTRIES

What the Architect Wants from the Advertiser

By William B. Ittner, F. A. I. A.

THE subject with which we are concerned is that of building materials and equipment and how a more efficient co-operation between producer and architect can be effected. The producer reaches the architect either through personal contact or through advertising. Millions of dollars are spent annually in advertising. A large proportion of this has been wasted because it failed to give the information upon which the architect could pass reliable judgment as to the use of the product, and failed to give the proper data about sizes, etc.

The American Institute of Architects has been attempting to solve this problem for at least three years. The Scientific Research Department has been established representing the Institute. The Producers' Council has been developed representing the manufacturer. The two organizations are affiliated, and the object is to improve the quality and reliability of all advertising of building products.

First of all, the architect wants specific information about the essentials, so that an article or material can be properly specified; also conciseness, because architects do not care to wade through a mass of material in order to get the facts. Being concise and specific as to facts will make a good impression on the architect and will help him in his work; much more so than making numerous exaggerated statements that get nowhere, as, for instance: "Our material is the greatest stuff for its purpose in the world." Such a statement does not give a single fact or clarify a single point about the article.

Second, the architect wants honesty in statements regarding appropriate use. Just as it pays to advertise, so it pays to give honest statements about materials or articles that an architect needs. Exaggerated statements or statements that mislead and misrepresent will eventually ruin the sale of an article. Honesty as the best policy is usually slow, but it is sure, and if the article is especially meritorious, the demand for it will grow and the confidence in the producer will also be clinched.

Where materials are of such a character as to require it, the architect wants diagrams, dimensions, etc., so that the article can be intelligently shown on plan or described in the specifications. He wants reliable references where articles or materials have been used and can be inspected, and, particularly, references to disinterested tests that have been made by scientific or technical laboratories, with reports.

And last, but by no means least, the architect would like to have the advertising material reduced to the minimum amount to tell the story in a concise and clear statement and printed as far as possible in uniform size for filing.

The American Institute of Architects has, after much labor on the part of its committees and its Scientific Research Department, issued a classification and filing system for architects.

Briefly described, Standard Classification is as follows:

The broad purpose back of the A. I. A. Standard Classification is to simplify filing in the architect's office, to the point where an adequate file can be operated by a person without technical knowledge, and where the maintenance of an adequate file is within the reach of every architect, from the largest, who can afford an experienced file clerk, to the one who does his own filing.

The A. I. A. Standard Classification is not a commercial enterprise. No fees or charges are made either to the manufacturer or to the architect in connection with its use. The printing of the file number on a piece of trade literature does not imply any approval by the American Institute of Architects of either the manufacturer or the product. No permission has to be obtained before adopting the system, and any advertiser who so desires may premark his literature for filing.

The A. I. A. Classification simply affords an opportunity to advertisers to send their literature to architects premarked for filing, thereby co-operating with the American Institute of Architects in its endeavor to save the architect's time and make information that is of value more readily available for reference purposes.

The necessary cross-references to avoid duplicate filing appear in the printed classification. After a little experience in extracting information from the file by reference to the printed classification, there will be found no need of a card index. All one needs to remember, in going to the classification and file for information, is that the approach is from the standpoint of the purpose for which the product in question is to be used. There is a clear and logical follow-through from the specification to the file.

The Standard Classification is sufficiently flexible to take care either of the single sheet or folder dealing with one product or of the catalogue descriptive of a group of products for similar uses. But neither the A. I. A. Standard nor any other classification can be made to work easily without cross-reference, and at the same time provide a place for a catalogue that covers metal lath and concrete reinforcements or that contains information on asbestos shingles and pipe insulation.

In time, as the Standard Classification comes more generally into use, manufacturers who now crowd descriptive matter on a line of products of diversified uses into one catalogue will realize the advertising advantage to them of dividing the material and distributing it, according to the classification, throughout a number of small publications that lend themselves to filing for convenient future reference.

No special filing-devices are required in order to install the Standard System. Present equipment in many instances may be utilized. If new equipment is to be purchased, standard vertical letter-files, with standard fibre guides with reinforced tabs, are used.

It is a foregone conclusion that the position of the advertising man will become more important as the coöperation between architect and manufacturer develops. The shackles have been thrown off; the architect has taken the producer into his *sanctum sanctorum.* The two have discussed building materials, equipment, specifications, standards, and as a result the architect, producer, and advertiser are doing better work, are serving the public more efficiently, and much waste is being eliminated.

When Is the Best Time to Call?

By Benton B. Orwig

DOWN one of the marble-floored corridors in the architects' building an elaborate door bears a widely known firm name of architects. The fellow who is about to make his call reads and ponders.

"I wonder when the best time *is* to see this man?"

He opens the door on a brilliant interior. A daub of paint of an unusual color brightens one side of the wall; it may bespeak the Renaissance, he is not sure. A copy of del Sarto decorates another wall; unheard-of tomes lie about the table. A decoration from the French Government is framed to strike its note of awe.

A bright young lady bears his message into the *sanctum sanctorum* and out again with the retort that, "Mr. D'Artmotif cannot see you to-day, but call the first Tuesday after the second Monday, won't you, please? No, the specifications have not been written. Doors, yes, there will be doors in the building," etc.

This architect may have been thinking only of design at the time, and materials were furthest from his mind; the next fellow may be planning a factory and has no interest in church seats.

When will the architects see salesmen?

We made a survey of our own and asked a number of them over the country. Seventeen per cent said they would see salesmen any time (this is not to be misinterpreted that they would talk to them at length about the stock-market or swap stories.) Thirty-seven per cent of the architects laid down specific hours of the day in which they would talk to salesmen.

The majority in the East from New England down to Washington came through with the advice that mornings were favored for seeing salesmen, and the Middle West preferred the afternoons. The Easterner was generally "at home" from ten to twelve o'clock, and those from the Middle Western places as a rule had open house from two to four. And out of the combined group a great number declared that they could be seen only by appointment.

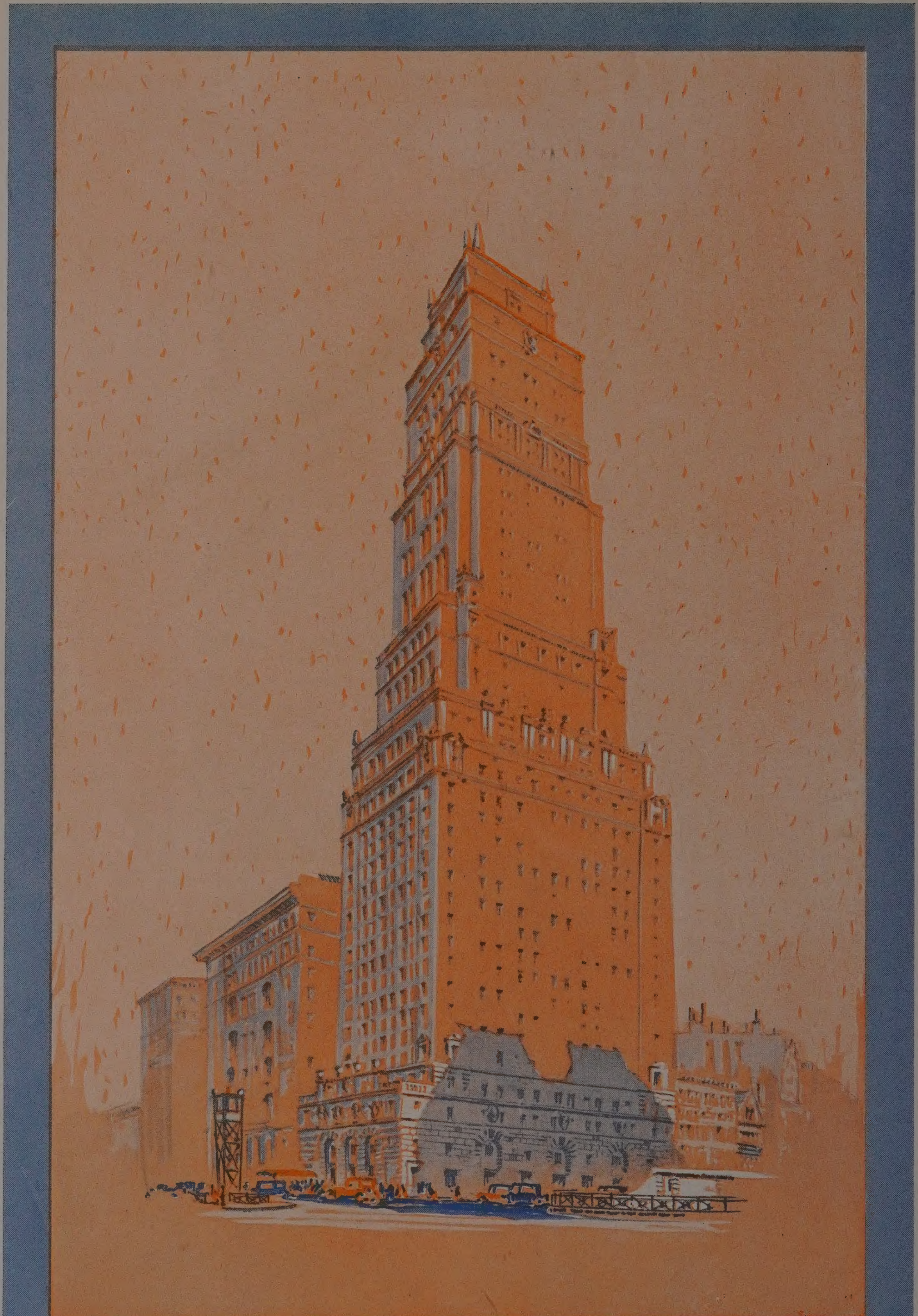
Out of a hundred buyers (though this does not directly apply to architects, it is nevertheless fairly true of selling in this field) the salesman calls once on about 52 per cent of them; he calls twice on about 40 per cent; three times on 24 per cent; and he calls four times on 21 per cent. From that last 21 per cent comes 95 per cent of the business!

When is the best time to call? Probably the day after D'Artmotif has made his eighteen holes under a hundred, or better yet after he has closed a million-dollar contract to build the new Applesauce Theatre.

The Office of RAYMOND HOOD, GODLEY *&* FOUILHOUX
NEW YORK

Drafting-Room

The Library



THE RITZ TOWER, NEW YORK — Drawn by GERALD K. GEERLINGS

EMERY ROTH, ARCHITECT — THOMAS HASTINGS, ASSOCIATE

[ARCHITECTURE *Frontispiece*]